

# The Illustrated **LONDON NEWS**

JUNE 1984 £1.20

Roger Berthoud

**THE WORLD OF ROWLAND EMETT**

Marcel Berlins

**PROFILE OF JAMES SHERWOOD**

The Counties:

**HUGH TREVOR-ROPER'S  
NORTHUMBERLAND**

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**SPECIAL ANNIVERSARY FEATURE**

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# The Illustrated LONDON NEWS

Number 7031 Volume 272 June 1984



The 40th anniversary of D-Day.

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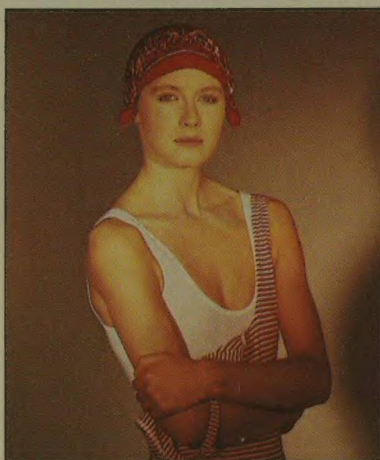
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Visiting gardens in Britain.



Fashion swimsuits for summer.



More choices of favourite buildings.

## D-Day + 40

59-76

As dawn broke on June 6, 1944, the greatest armada ever to be assembled lay off the coast of France. The assault which followed turned the course of the war. **Tom Pocock** tells the story of Operation Overlord and some of those involved recall their own part of the action in this 40th anniversary feature.

Cover: Commando troops landing on the French beaches, June 6, 1944. Photograph by Captain Evans courtesy of the Imperial War Museum.

## Encounters

20

**Roger Berthoud** meets bookseller Tim Waterstone; social worker Elly Jansen, founder of the Richmond Fellowship; and artist Dick Smith.

## Putting Greenwich on the map

23

**Norman Moss** surveys the achievements of the Greenwich Observatory where the universal adoption of its meridian and Mean Time 100 years ago is being celebrated on June 26.

## A quiet American millionaire

26

**Marcel Berlins's** profile of James Sherwood who, having made his fortune leasing sea containers, has extended his financial interests into the most sophisticated reaches of the leisure industry.

## The counties: Northumberland

31

**Hugh Trevor-Roper** continues our series on British counties with his personal view of Northumberland.

## Bird sanctuary in northern India

38

**James Hancock** looks at the exotic wintering birds at Bharatpur, Asia's most famous wetlands park.

## The world of Rowland Emmet

43

**Roger Berthoud** explores the life and work of the master craftsman whose humorous and fanciful machines have a universal appeal.

## The world's best buildings: Part 2

48

A further selection of buildings, including those that received four and three votes, and some of the individual judges' choices in full.

## All in one piece

81

**Ann Boyd** presents a variety of fashionable swimsuits.

Property: Ursula Robertshaw on what's new	7
Comment	11
For the record	12
Window on the world	13
Letters to the Editor	18
Our notebook by Sir Arthur Bryant	19
100 years ago	19
Archaeology: Ancient Babylon's Median Wall by Robert Killick	77
Art: Edward Lucie-Smith on the heritage of the Norman Conquest	84
The Grosvenor House Antiques Fair by Ursula Robertshaw	89
A choice of British gardens by Nancy-Mary Goodall	92
Travel: John Carter on Galicia, a different face of Spain	97
Money: High risks, high rewards by David Phillips	98
For collectors: Master of marquetry by Ursula Robertshaw	99
The sky at night: Patrick Moore on the life cycle of a star	102
Motoring: The new Montego's eight variations by Stuart Marshall	103
Wine: Peta Fordham on a case for cocktails	107
Books: Reviews by Robert Blake, Harriet Waugh and others	108
Chess: A personal style by John Nunn	110
Bridge: Jack Marx on divers disappointments	111

## BRIEFING

Everything you need to know about entertainments and events in and around London: Calendar of the month's highlights (113), Theatre (114), Cinema (116), Classical Music (118), Popular Music (119), Opera (120), Ballet (121), Sport (122), London Miscellany (123), Museums (124), Art (125), Shops (126), Hotels (127), Restaurants (128), Out of Town (130).



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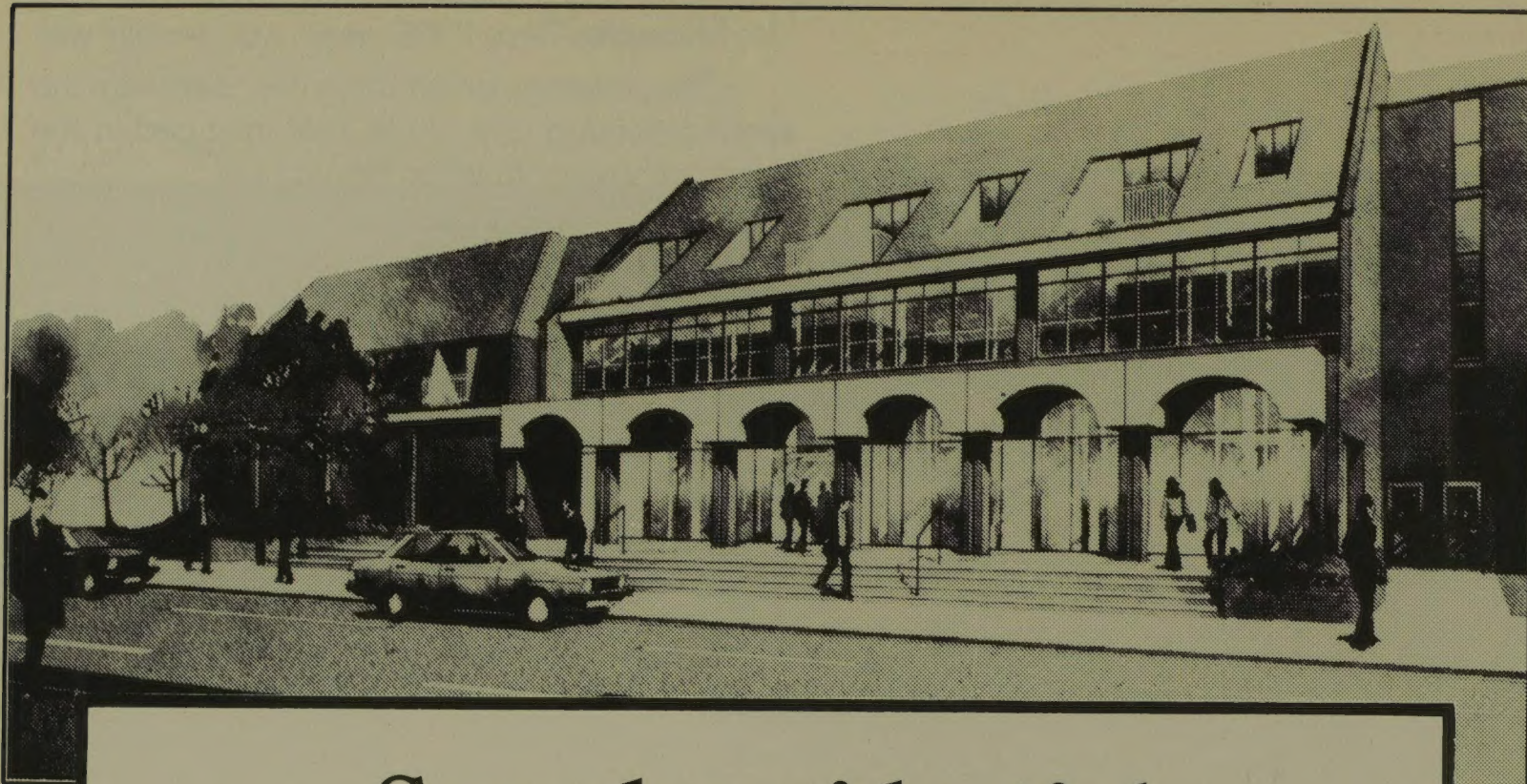
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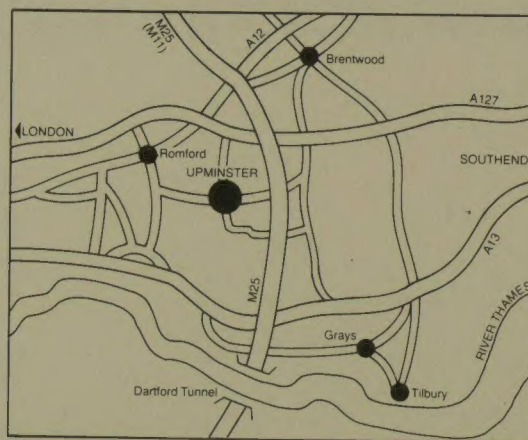
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# What's new

by Ursula Robertshaw

One of the major attractions of buying a new house, particularly for a first-time buyer, is that it is relatively easy to get a mortgage. In 1983 nearly 60 per cent of all new houses were sold to first-time buyers. Ease of mortgage may also prove helpful to those trying to buy a *pied à terre* in an expensive district, such as London, whose capital may already be tied up in a house out of town. Developers are now getting into the swing of building after a period of quiescence, though prices of new houses are frightening. Abbey National reports that at the end of last year the average price of a new home bought by a first-time buyer was just short of £50,000, and for anything with any style, or sited within one of the favoured areas, that figure will be doubled. A 10 per cent increase in 1984 is expected, so there is no use waiting.

One attractive development in London is Pencombe Mews, on a  $\frac{1}{2}$  acre site in the Pembridge conservation area of Notting Hill. Entered through a broken-pedimented archway which itself contains two maisonettes—one of which is already sold—the block of houses is set round a small central garden and each will have its own turfed garden at the back. There will be 17 houses in all, each on three floors and all except the archway maisonettes with its own garage. Each has three or four bedrooms and all kitchens are

fitted, Zanussi appliances including oven, hob unit with hood, refrigerator, freezer, dishwasher and washing machine/tumble dryer being part of the package. Heating is gasfired, and the tiled bathrooms include shower, hand-basin and bidet.

Some of the first-erected houses would be suitable only for a family *pied à terre* as they have no separate dining room, just a corner of the kitchen. The later stages of the development will rectify this, to me, surprising error for houses in this price bracket: between £142,000 and £175,000. Inquiries to Chesterton's at Notting Hill Gate (01-221 3500).

Those prepared to commute can get much more for their money. For example Charles Church's spacious and elegant house, called The Douglas, standing on a  $\frac{1}{4}$  acre plot, is priced at £115,000 and there is one available on their Reading development. Others are planned on other sites, for example at Camberley; prices will vary slightly according to district. The style is half-timbered (gone are the days when one mocked "stockbroker Tudor"—half-timbering is now much in favour), and the house provides more than 2,000 square feet of space, with five bedrooms, two bathrooms, one with shower, three reception rooms, kitchen/breakfast room, utility room and separate garage. The kitchen is fitted but does not include cooking apparatus. Details from Charles Church, Camberley (0276 62299) ●



Pencombe Mews, an attractive group of town houses in Notting Hill being offered by Chesterton's. Top, the five-bedroomed Douglas, one of Charles Church's houses.

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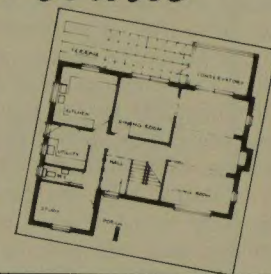
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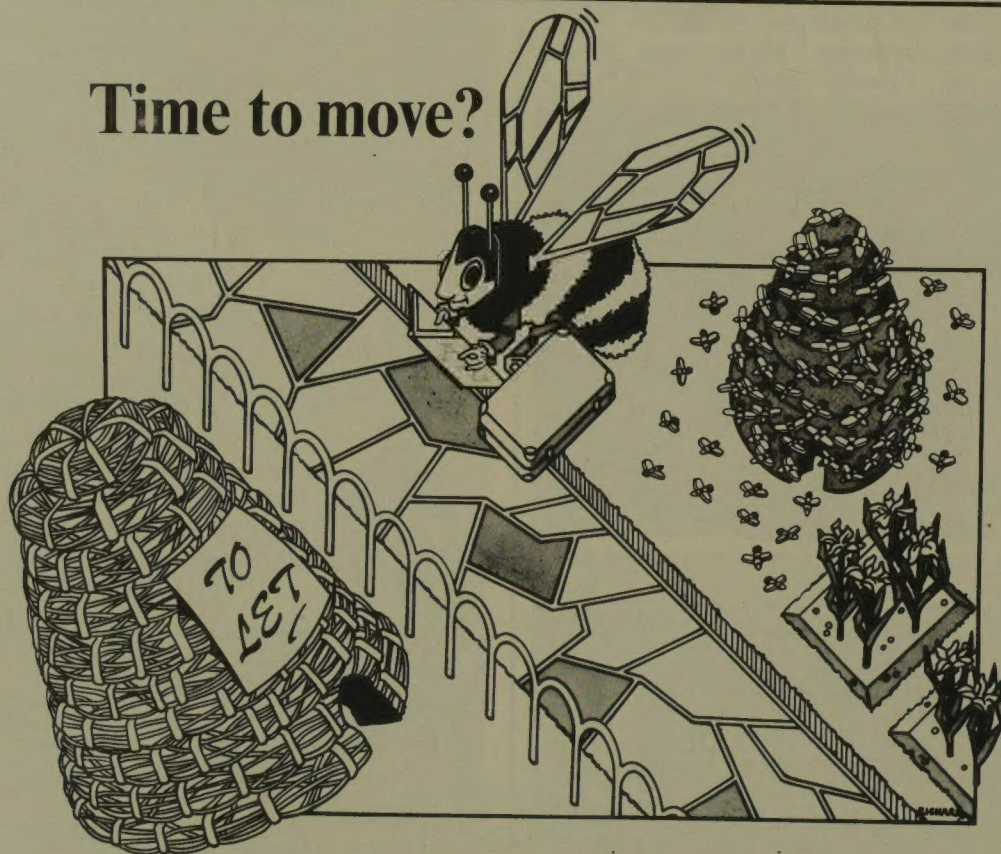
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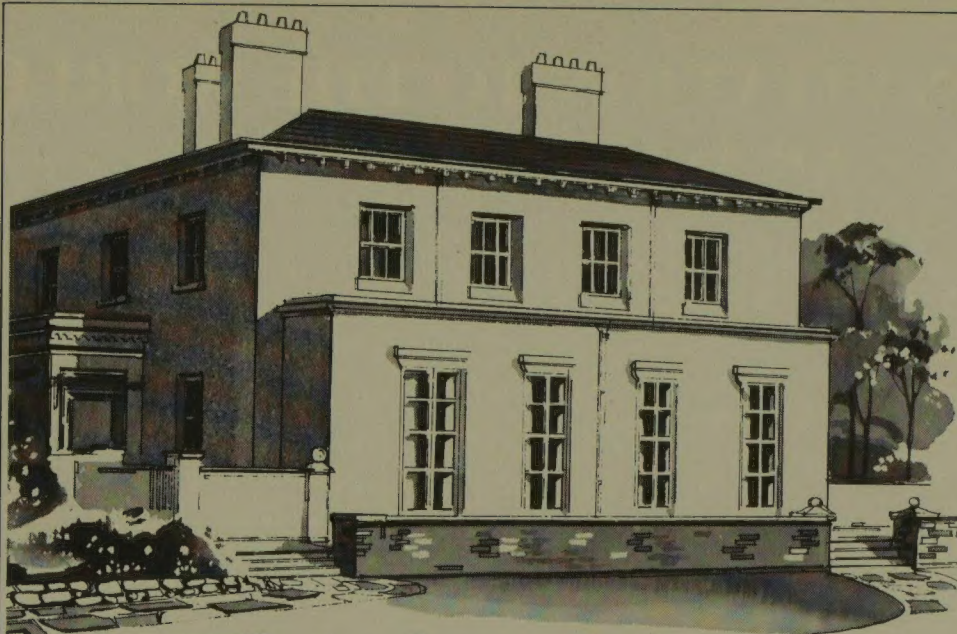


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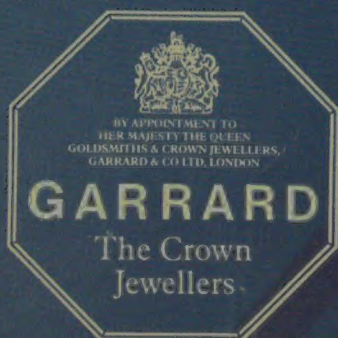
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Maker: Edward Farrell

Matching tray, length 27 inches

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Maker: Hands & Son



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## The razor's edge



The future of industrial relations in Britain is on the razor's edge, and may stay there for some time yet. The failure of the miners' leaders to close down all the pits after 10 weeks' increasingly bitter campaign, or to win the whole-hearted support of other unions (even of the railwaymen and the steelworkers, their partners within the traditional triple alliance), or even to obtain the unqualified backing of the Labour Party, suggests that a significant change may already have taken place, even if few are yet prepared to recognize it. The machinations of the miners' leaders in avoiding a ballot before calling the strike may indeed indicate an awareness of a fundamental shift in public attitude, as well as lack of confidence in the merits of this particular dispute.

The public has not yet shown great concern about the strikes, though they have already gone on longer than those of 1972 and 1974. No doubt this is partly because the effects have so far been minimal (in spite of Arthur Scargill's assurances, first made more than three months ago, that the power stations had only two months' supply of coal), and partly because the strikes have so obviously caused conflict among miners themselves, with police having to protect miners who want to work from those who, often in defiance of the law, seek to prevent them. The public's lack of involvement may also be a comment on the particular nature of this dispute, which may not seem worth disrupting the life of the nation to resolve, and may reflect an assumption, which is certainly common to many members of the Government, that some challenge of this nature had to be faced before a new industrial climate would be achieved and accepted. The Govern-

ment has been anxious, like the public, to avoid direct involvement, and to ensure that this dispute did not develop into a political challenge, the implications of which are discussed by Sir Arthur Bryant in his article on page 19 of this issue.

During the 10 weeks of the strike there has been no significant change in its fundamental elements. As president of the National Union of Mineworkers Mr Scargill has declared that his union will not discuss pit closures, except on grounds of absolute exhaustion, and will not discuss a reduction of jobs in the industry, even if brought about by voluntary redundancy. For the National Coal Board Ian MacGregor is insistent that there must be closures of uneconomic pits, though he has indicated that he would be prepared to discuss the speed of closures, the number of jobs that might go, and the definition of uneconomic—though he has also said that the Board wants 20 pits closed and a reduction of 20,000 jobs in the next year.

The dispute is not about the future of coal, which both union and board agree is bound to be an essential complement of Britain's energy supplies for the foreseeable future (and particularly when oil becomes short again, as is expected will happen in the early years of the next century), but about how best to produce it. The board wants to expand output, after the present reduction, from more cost-efficient mines like Selby, in Yorkshire, rather than by propping up older and more expensive pits. Mr Scargill has argued that it would be less cost to public funds to keep all the old mines going. As it costs an average of £5,000 a year for every unemployed person, and the current subsidy per miner is about £3,500 a year, there is some

superficial statistical support for his case. But it ignores the fact that subsidies to the mining industry are not made *per capita*, but go in large proportion to a small number of pits—the uneconomic ones that the board plans to close. Shutting down these pits will be a great saving of public funds. There can be no doubt that the production of more coal at less cost per lump is in the best interests of both the industry and the nation.

Whether these interests will be served is the issue that has now to be decided. There are many factors that could affect the outcome. The non-striking miners might be persuaded to support the strike. There might be a national ballot, whose result could go either way. The pickets might be successful in stopping supplies to the power stations, or perhaps in winning the support of other unions, including the steelworkers (in spite of the threat to the future of the Ravenscraig plant). The dispute of the railwaymen over their own pay could spread and become linked with that of the miners in a manner reminiscent of 1926.

The fact that both sides in the miners' strike seem prepared for a long and no doubt acrimonious campaign of attrition is not encouraging. The two sides will have, sooner or later, to get together to talk about their common interests. Mr Scargill may be hoping for something unexpected or uncontrollable to turn up, but if nothing happens it will be surprising if his miners allow themselves to be led by the nose for much longer. Though miners can normally be assured of widespread sympathy and support they will have noticed that they are not getting it at present. There are others now more in need of public subsidy.



June 84

**Friday, April 13**

Seven servicemen, five from the RAF and two from the Army, were charged at Bow Street magistrates' court under the Official Secrets Act after having been flown home from Cyprus.

A conveyor belt was slashed at Silverdale Colliery, Stoke on Trent, and production was stopped for two days. Other acts of sabotage in the mines were reported.

Rolls-Royce's net losses for 1983 jumped by 44 per cent to £118 million.

**Saturday, April 14**

The Foreign Secretary, Sir Geoffrey Howe, flew to Peking for talks on the future of Hong Kong. On April 20 he acknowledged that in 1997 the colony's sovereignty would be handed over to the Chinese.

**Sunday, April 15**

Zimbabwe's Prime Minister, Robert Mugabe, denounced Roman Catholic bishops as agents of the Opposition leader, Joshua Nkomo, and denied allegations of brutality and massacres in Matabeleland.

Eight children and two women were shot dead in a massacre in New York City. The murderers were thought to be connected with a drugs gang.



Tommy Cooper, the comedian, died aged 62.

**Monday, April 16**

Michael Bettany, 34, an MI5 counter-espionage officer who offered to spy for the KGB, was sentenced to 23 years imprisonment having been found guilty on 10 charges under the Official Secrets Act.

At least 150 were arrested in the Punjab after three people had been killed within the Golden Temple complex in a continuing fracas between groups of the Akali Dal (Sikh) party.

**Tuesday, April 17**

Gunmen within the Libyan People's Bureau in St James's Square, London, fired into a crowd of people demonstrating against Colonel Gaddafi, killing a police-woman WPC Yvonne Fletcher, and injuring 11 other people. The British Government protested to Libya, who denied responsibility. The People's Bureau was immediately surrounded by police and put under siege. The British Embassy in Tripoli was also besieged by armed Libyan militiamen.

General Mark Clark, the United States Commander who led the 5th Army to victory in Italy in the Second World War, died aged 87.

**Wednesday, April 18**

British Rail reported an £8 million group surplus and a £62 million operating profit for 1983, compared with a £175 million loss during 1982.

Government figures showed an increase in the number of people in work for the first time since the recession began in 1979: 118,000 more people found jobs between September and December, 1983. At the end of the year 23.3 million were in work.

The EEC sought a £280 million loan from Britain by October 20 this year to help pay its debts.

British Leyland produced an operating profit of £4.1 million for 1983 compared with a loss of £125.8 million in 1982.

**Thursday, April 19**

A special delegate conference of the National Union of Mineworkers voted to change the majority needed to call a national strike from 55 per cent to a simple majority, and they also voted against a pithead ballot on the current action against pit closures.

**Friday, April 20**

A bomb which exploded in Terminal Two at Heathrow Airport injured 25 people, one critically. A Libyan connexion was suspected.

**Saturday, April 21**

The Soviet Union agreed in principle to conduct private talks with the United States about President Reagan's proposal for a treaty to ban chemical weapons.

**Sunday, April 22**

Britain broke off diplomatic relations with Libya and gave the 30 diplomats and students under siege at the People's Bureau seven days to leave the country. At the same time the 24 British embassy staff in Tripoli prepared to return to the United Kingdom. Italy agreed to act for Britons in Libya when the embassy there closed.

**Monday, April 23**

Forged £50 notes were found in many parts of Britain and in Holland, France and Spain over the Easter weekend. By April 25, 92 people had been arrested and charged with passing or possessing the forged notes.

Sir Roland Penrose, founder of the Institute of Contemporary Arts, died aged 83.

**Tuesday, April 24**

Three senior Libyan officials arrived in Britain to supervise the evacuation of the People's Bureau. Colonel Gaddafi's personal representative in Britain, Abdul Ghadir Khalifa Baghdadi, one of the five founders of the People's Bureau, was deported. Two others of the original five had already been deported.

An earthquake measuring 6.2 on the Richter scale struck 10 miles east of San Jose, northern California.

Mozambique, Portugal and South Africa reached agreement on the use of power from the Cahora Bassa hydro-electric scheme on the Zambezi in north-west Mozambique.

Continuing clashes in Beirut killed another four people as the warring factions tried to agree on the deployment of a buffer force between them.

After a massive Russian spring offensive the Panjshir Valley in Afghanistan fell to the Kabul régime.

**Wednesday, April 25**

Lonrho announced it would withdraw all its advertising and cash support from *The Observer*, which it owns. This followed the dispute between Tiny Rowland, Lonrho's chief executive, and the paper's editor, Donald Treford, over the latter's reports on atrocities in Matabeleland by Zimbabwean troops. Lonrho earns £15 million annually from business activities in Zimbabwe. The five independent directors of *The Observer*—the paper's watchdogs—decided that Mr Rowland's criticisms constituted "improper proprietorial interference". On April 28 the dispute between Mr Rowland and Mr Treford was settled after the editor had offered his resignation.

Liverpool City Council again failed to agree a budget for the current financial year. The authority could therefore not send out demands for payment of rates.

More than 40 people died in rioting across the Dominican Republic following a rise in basic food prices after reductions in government subsidies.

Thousands of miners in Nottinghamshire ignored their leaders' call to join the strike, and about 80 per cent of the 34,000 men there were at work. The national executive committee of the Labour Party called on all Labour supporters to give at least 50p a week to the miners' strike fund.

Ed Mirvish, owner of the Old Vic, handed over the theatre's annexe for five years for use as a studio by the National Theatre.

**Thursday, April 26**

30 British diplomats' wives and children arrived back in Britain from the embassy in Tripoli. At the same time 140 Libyan families, and 18 diplomatic bags, left Heathrow for Libya. The British ambassador, Oliver Miles, & his staff arrived home on April 27.

Opponents of Ayatollah Khomeini invaded the Iranian embassy in London. The occupation ended peacefully, with 11 Iranian students arrested. Similar demonstrations took place in Paris, Frankfurt, Vienna and The Hague.

17 people were killed and 38 seriously injured when a train hit a commuter bus at a level crossing near Oporto.

Rashid Karami, 62, a Sunni Muslim, was named as Lebanon's Prime Minister—the 10th time he has held the office.

A Saudi-owned oil tanker, the 179,000 ton *Safina el-Arab* was hit by a missile or hit a floating mine at Kharg Island, in the Gulf, and was set on fire. The ship was in an area which had been designated prohibited by Iraq. All but one of the crew of 27 were saved.

Count Basie, the jazz musician, died aged 79.

**Friday, April 27**

30 Libyans evacuated the Libyan People's Bureau in St James's Square and were taken for questioning before taking off from Heathrow for Libya.

Britain's unemployment figures fell by 35,000 in April to 3,107,682—the first April decline for five years.

Three vessels came under fire from Iraqi naval guns trying to deter ships from using Iran's ports at the head of the Gulf.

600 pickets led by NUM President Arthur Scargill marched on Ollerton Colliery in Nottinghamshire in an attempt to persuade the miners there, who were still working, to join the strike. The Nottinghamshire miners were still demanding a national pit-head ballot.

**Sunday, April 29**

More than 2,000 people were made homeless when severe tremors struck areas round Perugia and Assisi in Italy. A further quake on May 7 in southern Italy injured at least 30 people.

After the long spell of hot, dry weather, forest and moorland fires raged in several parts of Britain, notably in Wales and Devon.

**Monday, April 30**

Britain's balance of trade figures fell into a £207 million deficit in March. A £250 million surplus in invisible trade brought the account as a whole into a £43 million surplus.

Police and army explosives experts searched the former Libyan People's Bureau in St James's Square and checked all 70 rooms. Guns, ammunition and the remains of an extensive arsenal were found, with a cartridge case and evidence that a weapon had recently been fired from a window on the first floor. In reprisal the Libyans entered and searched the British embassy in Tripoli and claimed to have found arms and ammunition.

**Tuesday, May 1**

About 7,000 moderate miners staged a "right to work" demonstration outside the offices of the Nottinghamshire

NUM headquarters. They clashed with strikers gathered to show their support for the eight-week-old strike, and the two factions were kept apart by police.

Hundreds of Solidarity supporters disrupted Communist Party May Day marches throughout Poland. Lech Walesa, the leader of the banned trade union, infiltrated the official march past in Gdansk.

Len Murray, 61, general secretary of the Trade Union Congress, announced he would retire in September.

Most of the 24,000 schools in England and Wales were disrupted by industrial action by the teachers in pursuance of an increase in pay. 4.5 per cent had been offered and rejected.

British Rail Engineering confirmed that 4,500 jobs would go over the next three years, 2,300 of them at Swindon, 900 in Glasgow and 500 in Derby.

British Airways declared an operating profit in excess of £250 million. Staff were to be given a bonus averaging £460 each under the profit-sharing agreement introduced last year.

**Wednesday, May 2**

The 38-page report of the New Ireland Forum, published by Ireland's four major nationalist parties in Dublin, gave three alternatives for the government of Northern Ireland: a single united Ireland with constitutional safeguards for Ulster Protestants; a federal state with separate Parliaments in Dublin and Belfast under a legislature of limited powers whose leaders should come from either the Republic or Ulster; joint authority over Northern Ireland to be exercised by Dublin and Westminster. The Secretary of State for Northern Ireland, James Prior, termed the report disappointing and offering no solution to the province's problems.

Convoys of coal lorries broke through picket lines of miners at Ravenscraig Steel Works at Motherwell. The miners' union president, Arthur Scargill, refused to lift picketing to enable the Coal Board to fulfil a newly won contract with Inland Steel of Chicago—the first big export order for 10 years. Mass picketing took place in Nottinghamshire and Essex and many arrests were made.

**Thursday, May 3**

In local government elections the Conservatives lost control of Birmingham, Cheltenham, Dudley, St Albans, Southampton, Eastleigh, Eastbourne, Exeter and Gloucester to Labour. In three parliamentary elections they held Surrey South-West and Stafford, but with reduced majorities, and Labour retained Cynon Valley with a virtually unchanged majority.

Two Libyan students, one of them Colonel Gaddafi's new representative in Britain, had deportation orders served on them and were held by police in Sussex.

**Friday, May 4**

Diana Dors, the actress, died aged 52.

**Saturday, May 5**

Eight British holidaymakers and a Spanish courier were killed and 35 other passengers injured when a coach left a narrow road in Majorca at 5 am and plunged 90 feet down a ravine.

The Pope ordained 38 priests in a ceremony before 80,000 people in Taegu during his visit to South Korea. From there he went on to Papua New Guinea and to Thailand.

**Sunday, May 6**

France announced that from July 8 the 24-year-old agreement which allowed Britons into the country for up to 60 hours without a passport would be ended.

**Monday, May 7**

Seven men were missing feared drowned after a fishing boat was wrecked in gales off Flamborough Head, Yorkshire.



Napoleon Duarte was declared the victor of the presidential election in El Salvador.

**Tuesday, May 8**

The Soviet Union withdrew from the Los Angeles Olympic Games because of "chauvinist sentiments and anti-Soviet hysteria".

An attempted coup against Colonel Gaddafi was crushed in Tripoli.

The Queen officially opened the Thames flood barrier.

A Canadian soldier went berserk and shot dead three people and injured 14 others in the Quebec National Assembly.

As pickets and police continued to confront each other on Britain's coal fields, miners' union leaders agreed to allow enough coke and coal supplies through to Llanwern to keep the steel plant ticking over.

**Wednesday, May 9**

A Tottenham Hotspur supporter was shot dead in a Brussels bar after a row over the bill. Riot police were called in before the Eufa Cup match between Spurs and Anderlecht, which ended in a draw, and 170 British fans were taken into custody. Two other fans were shot and wounded during mêlées.

British Leyland workers voted to end the 10-day strike at the Longbridge plant in an agreement involving recruitment of 100 more workers and a 23 per cent increase in production of the Metro car. The company lost £80 million in production during the strike.

**Thursday, May 10**

Police halted busloads of pickets on their way to Ravenscraig steel works and charged 292 of them with obstruction. A bus taking clerical workers, mostly women, to work at a National Coal Board office at Duckmanton, Derbyshire, was stopped and its windows broken by stones, and an attempt was made to overturn it. In Nottinghamshire the homes of miners still at work were picketed.

East Germany and Bulgaria, and later Mongolia, Vietnam and Laos, announced they would not compete in the Los Angeles Olympics, following the Soviet Union's example.

British Airways placed a £9 million order for three Super 748 turboprop aircraft with British Aerospace after five years of buying from America.

King Juan Carlos and Queen Sofia of Spain began a six-day visit to the Soviet Union.

**Friday, May 11**

The Japanese firm Hitachi announced it would shed 500 jobs at its TV factory at Hirwan, Mid Glamorgan, six weeks after buying out GEC's share of the works.

**Sunday, May 13**

16 Britons and the Portuguese wife of one of them, taken hostage by the Angolan guerrilla group Unita on February 23, were released at Jamba Camp, south-east Angola, after a Foreign Office envoy had had talks with the Unita leader, Dr Jonas Savimbi.

Charles Spedding of Durham won the London marathon.





CAMERA PRESS

**The miners' battle:** The miners' strike which began in March continued into a third month with increasing acrimony, between pickets and the police and between striking miners and those still at work. The union leaders' efforts to bring all the miners out, but without a national pit-head ballot, were unsuccessful and attempts to stop coal getting through to the steel works were largely frustrated.



PRESS ASSOCIATION

Nottinghamshire miners demonstrate outside the NUM headquarters demanding a ballot. Lorries manage to get coal through to the Ravenscraig steel works.



ASSOCIATED PRESS

**Among the warriors:** President and Mrs Reagan among life-size terracotta warriors at an archaeological dig in Xian, the site of one of China's oldest imperial tombs.



REX FEATURE



ASSOCIATED PRESS

**Papal travels:** Pope John Paul II made a 10-day tour which took him to South Korea, top, where he gave a mass in Seoul and canonized 103 martyrs; to Papua New Guinea, above, where he spent three days and spoke to the people in three languages known in the country; and finally to Thailand.

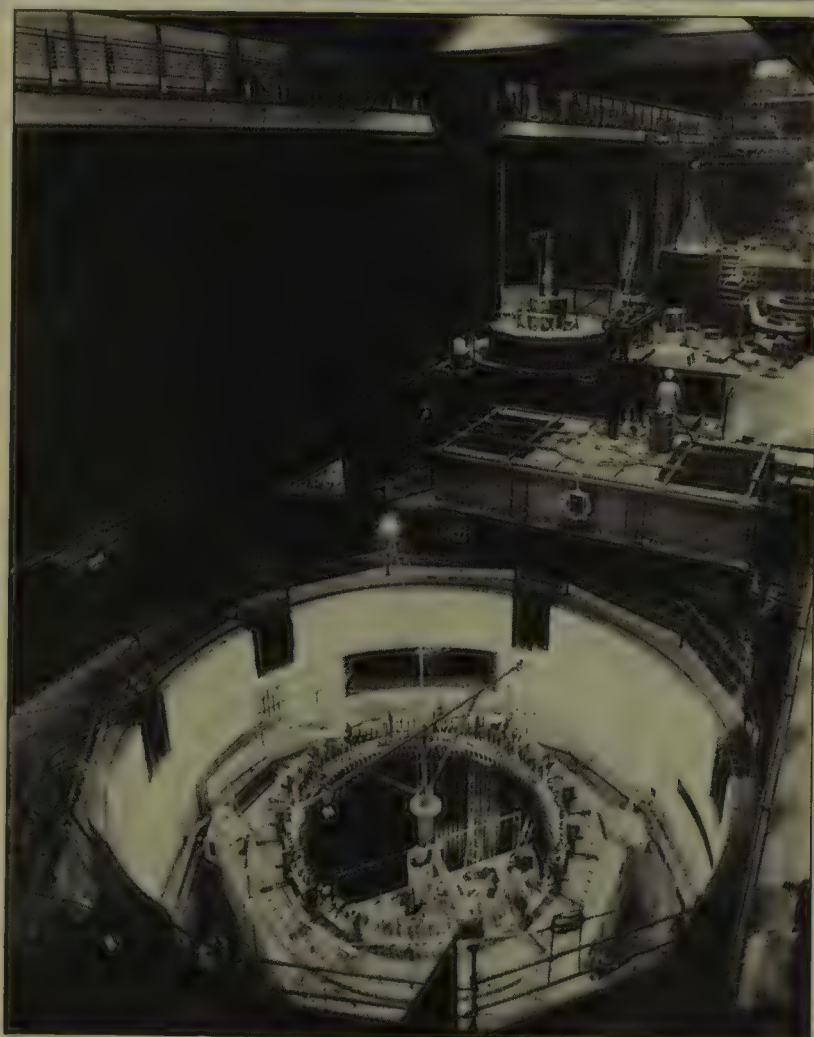
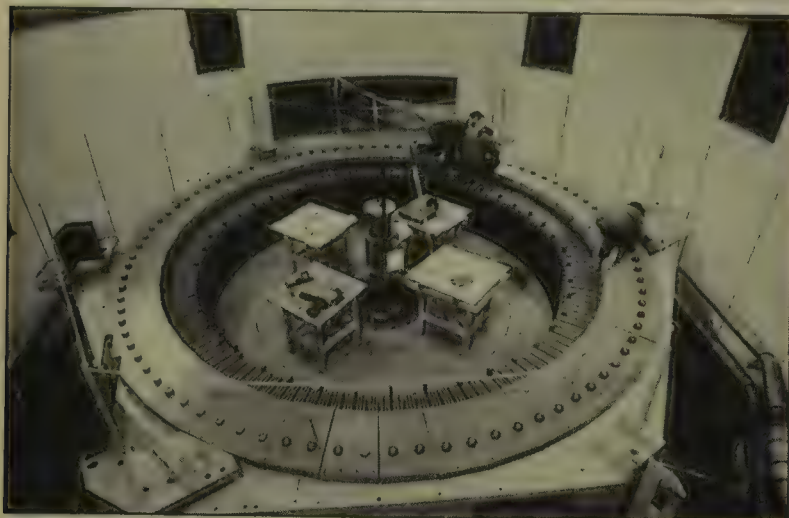


**Dinorwic power plant:** The Prince of Wales opened Europe's largest hydro-electric pumped storage power station built deep inside Elidyr mountain near Llanberis in Snowdonia, so carefully landscaped that only its entrance is visible across Llyn Peris, below. Thousands of tons of water released from Marchlyn Mawr reservoir

to Llyn Peris 1,750 feet below, turns six turbine generators. When the demand for electricity is low it is used to convert the turbines into pumps to force the water back up to Marchlyn Mawr. Dinorwic, which has taken 10 years to construct at a cost of £450 million, will be in full use by the end of the year.



PHOTOGRAPHS BY JERRY MAISON



A power generator at different stages of construction: above centre, before the installation of the stator windings, above left, which produce the electric current from the generator; right, the generator core. The six turbines' combined output of 1,800 megawatts provides a reserve supply of electricity to meet sudden needs.





The cavern that was excavated to create the main machine hall. Measuring 588 feet long, 196 feet high and 77 feet wide, it contains the six turbine generators (opposite). More than three million tonnes of slate were blasted to form this and the 10 miles of tunnels and shafts, which were concreted to safeguard against rock fall.

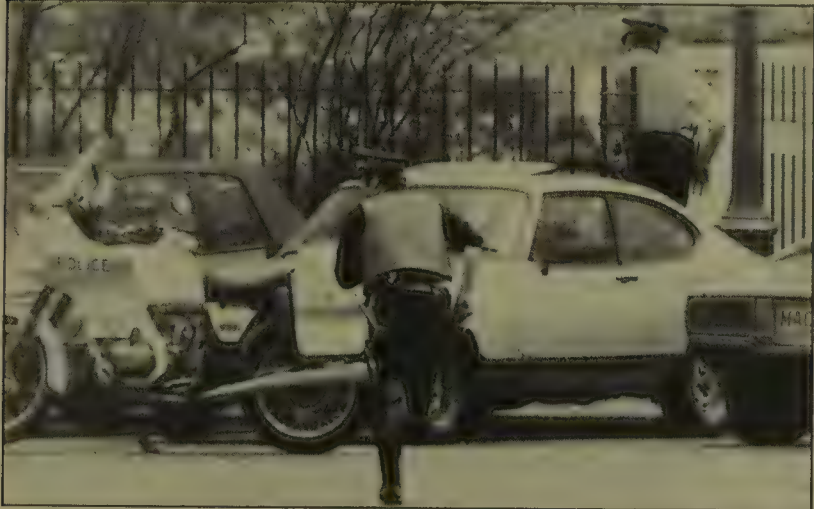






**St James's Square siege:** The jury at an inquest on the death of WPC Yvonne Fletcher recorded on May 10 that she was "unlawfully killed". The inquest had been told that a warning that a gunfight was expected in St James's Square was given an hour before WPC Fletcher was shot down, left, in a burst of automatic fire from the Libyan People's Bureau at No 5. Eleven other people, mainly anti-Gaddafi demonstrators, were injured. Police laid siege to the building, prompting retaliatory

action around the British embassy in Tripoli. Five days later Britain broke off diplomatic relations with Libya, and 11 days after the shooting the 30 diplomats and others inside the Bureau were escorted out of the building and flown home. Fire-arms, ammunition and evidence of their recent use were found in the vacated building. The Home Secretary, Leon Brittan, later said that the British Government might press for changes in the Vienna Convention covering diplomatic immunity.



PRESS ASSOCIATION



PRESS ASSOCIATION

Two armed police run into the gardens of the square as the siege begins; next day, a man takes provisions to the Bureau as police keep it covered.



PRESS ASSOCIATION



PRESS ASSOCIATION

Blue tarpaulin screens block access to St James's Square, where WPC Fletcher's cap lay where it fell until borne on her coffin at her funeral in Salisbury Cathedral.



PRESS ASSOCIATION

Led by an intermediary and watched by neutral observers, the Bureau's occupants file out at intervals in six groups of five before leaving in a police convoy.





**Heads for heights:** Work has started on the cleaning of the stone statue of Nelson which was placed on its 145 foot column in Trafalgar Square in 1843.



**Treasures from Amsterdam:** Trial excavations begin at the end of this month of the Dutch East Indian cargo ship *Amsterdam*, which ran aground at Hastings during her maiden voyage in 1749. The underwater excavations, for which a diving tower has had to be built, will indicate how best to raise the vessel completely from the sand in which she is visible only at certain times of the year. Ultimately the *Amsterdam* will be returned to Holland, together with the historical artifacts and cargo which are still preserved on board.

## LETTERS TO THE EDITOR

### Combating acid rain

From V. H. Patriarche

Dear Sir,

Your article (*ILN*, March, 1984) was timely for both sides of the Atlantic. Our problem continues to grow in North America as well.

It seems to me, however, that we are all trying to avoid dealing with the real culprit, which is the rapid overloading of a finite planet by an exploding world population.

Acid rain, loss of agricultural land, loss of timber cover, growing problems of water supply, city smog and various other forms of pollution are all part of the syndrome, while we are only lately starting to recognize the rate at which we are using up many irreplaceable sources of energy and we continue to evade the desperately serious problem of disposal of toxic wastes for which we have neither effective means of neutralization, or safe disposal. The list is endless.

So far we are applying only the usual patchwork remedies to the symptoms, and it seems the control of population is too difficult and too emotional a matter to be brought out into the open. Yet it is becoming obvious that, however difficult it may be, the issue must be faced. To turn the present situation of increasingly rapid growth around will take years, and to find equitable means of doing it in all nations will tax statesmanship to the limit.

It is high time that we brought the real problem out into the open and made a beginning. The prospect of leaving the solution to either natural or man-made disaster is hardly one we would wish to contemplate.

V. H. Patriarche  
3010 Larkdowne Road  
Victoria, BC, Canada

From Norman Jenkins

Dear Sir,

The CEGB does have a cheaper technology. In fact, they have listed this as a 10-years-hence technology and it appears as such in the latest report of the Royal Commission on Environmental Pollution (page 146 table 5.1), published in February.

This refers to items 10 and 11—fluidized bed combustion and combined-cycle systems respectively. Twenty or more years ago the CEGB rejected fluidized bed technology. This uses limestone to absorb acid rain-producing fumes and operates at so low a temperature that nitrogen is not burnt to add harmful oxides. Combined-cycle working merely uses gas turbines and steam turbines together, one feeding the other, with the final low-grade heat being distributed around the nearest town for domestic hot water and central heating—combined heat and power and district heating.

A year ago in The Hague Rolls-

Royce sold two units now achieving 86 per cent efficiency, compared with CEGB's 25 or so at best in equivalent circumstances. The gas industry will not permit such schemes here if they can be prevented, despite a comparable 40/86 per cent for gas-fired heat service. Leiden has ordered a duplicate plant, 20 others could follow—but not in the UK.

The energy industries have consistently and persistently obstructed combined heat and power (CHP) for the simple reason that distributing heat means an enterprise twice as large (in energy terms) as that for producing electricity: for every 100 kw of electricity produced by CHP a total of 300 kw is business lost to gas and electricity. In urban areas, and many European and COMECON countries' capital cities, the local energy authorities, responsible for virtually all engineering services as well as energy supplies, do not show either gas or electricity playing the dominant roles they do here. It is this loss of prestige in energy strategy that our energy industries have been forced to fight against despite the cost to the nation.

The scale of waste is virtually the same: for every three trainloads of fuel (or gas equivalent) used in these industries two trainloads are thrown away as quite useless, recoverable and usable only by combined heat and power.

Parliament recognized this conflict in the Energy Act, passed last May, which modified the rules and introduced privatization without the drastic change needed in public supply of energy inherent in setting up local energy activities. The emphasis this puts on CHP for industry is simply begging the question and again evades the real issue, leaving the energy industries free to continue their obstruction.

I have no connexion with Rolls-Royce, nor do I have any commercial interest in this matter.

Norman Jenkins  
Ewshot  
Farnham, Surrey

### St Helena: the forgotten colony

From Douglas Erickson

Dear Sir,

In your April issue, which covered St Helena: the forgotten colony, you state, "The anomalies are startling: giant tree ferns encroach upon white-washed cottages..."

Maybe the island's inhabitants are sitting on an asset they do not realize. The trunks of tree ferns are used by virtually all orchid growers as a base for their plants and it would seem that an export might be developed by contact with the right parties.

Douglas Erickson  
3952 Douglas Road  
Coconut Grove  
Florida, USA



# Towards a nightmare world

by Sir Arthur Bryant

The test of Christian conduct is a simple one which everyone who professes to be a Christian can apply to his or her personal behaviour. During his brief life on earth Christ himself defined it. "God," he said, "is Love". And the test for any true follower of Christ is the degree to which he or she applies that divine truth. No one, in the manifold trials, obstacles and infirmities of our terrestrial existence, succeeds in applying it all the time to all his or her fellow creatures; he who most nearly does so is a saint. Christ did, and died on the Cross in humiliation and agony to express the fullness of his love, and his last word was of loving forgiveness towards his persecutors. "Father," he prayed, "forgive them, for they know not what they do."

Whenever Christians depart from the practical application of the profound truth stated by the founder of the Christian faith and the being they follow as their exemplar and saviour, they cease for the time being to feel and act as Christians. For this reason, a great deal both preached and done in the past in the name of Christianity, has been only nominally Christian. As a result, the Christian faith has often been, and still is, held up to obloquy by its critics and disbelievers.

However, put into practice—and most effectively of all in the political sphere—true Christian feeling is conducive to peace and happiness in a world continually riven by quarrelling, hatred, cruelty and war, all of which inflict misery and tragedy. Yet Christian behaviour can only reduce strife and help to mitigate the extent of

human unhappiness and suffering. And the corollary is also true. Those who hate and preach hatred against their fellow creatures help to increase the sum total of quarrelling, hatred, cruelty and, ultimately, war in the world. Heard on the air, without being able to distinguish their furious and impassioned words, the incitements to hatred and violent action of a Hitler or a Scargill sound very much the same, utterly different though the objects of their hatred are. It is not, of course, a world war that is forcing the Coal Board to abandon its plan.

In trying to force the Coal Board to abandon its plans for the closure of financially uneconomic pits, Arthur Scargill by his impassioned advocacy is seeking to bring about the overthrow of the Thatcher Government and an enforced reversal of the country's democratic verdict in the general election of a year ago, and its replacement by a government based on trade union power and in particular the power of the great trade union of which he is president. And this, even if it involves denying the long-established right of its members to express their readiness to strike by a ballot. Curiously enough, in the very year 1984 this passionate and impassioned orator would appear to be seeking the part of Big Brother in the totalitarian world foreseen by the prophetic Orwell: the, by democratic standards, nightmarish world which exists on the other side of the Iron Curtain, from which the heroic Polish rebels of Solidarity have tried, in vain, to liberate themselves and their country. And in this Scargill is demanding only, in an extreme and more vehement form, what trade union leaders and organizers have been

exercising as a right given to them by Socialist and Labour governments which in effect placed them and the trade unions they represent above the law of the land.

In this lies the crux of "King" Arthur's challenge to the authority of the democratically elected organs of our ancient Christian, libertarian and democratic state. For in the last resort the exercise of the power of today's trade union leaders results in their ability to deprive the ordinary people of this country of the essentials of everyday life and the fundamentals of existence. For it is on the very poorest—far more, indeed, than on the rich and powerful industrialists, employers and financiers, with whom the trade unions' quarrel ostensibly lies—that the strike weapon inevitably falls. And there is no legal limit to the hardship that a trade union leader, with his immunity from common law liability for his actions, can inflict in these days of mass economic organization.

For Christianity and Christians cannot alone prevent war or oppression solely by refraining from unchristian hatred. The world made by God—"the source" in Coleridge's words, "of all reality"—is manifestly one in which freedom is given to men to make their own souls and characters at the cost of having to endure and overcome the evil which exists both in the terrestrial and physical world and in human nature. A Christian has to encounter and overcome evil even though we may no longer believe in a personal Devil. In the long evolution of our Christian and therefore libertarian national society, the educative work of the Christian Church has always had to be supplemented and assisted by the secular arm

of the Christian state. During the thousand years—the most formative in our history—between the conversion of the English to Christianity in the seventh century by Roman, Celtic Irish and Scottish missionaries, and the Reformation and subsequent union of the crowns of England and Scotland at the turn of the 16th and 17th centuries, the essential counterpart of the Church's work was that of a series of great Christian sovereigns in establishing our secular laws and libertarian institutions. The Angevin, Henry II, for instance, endowed our country with a Common Law, and his great-grandson, Edward I, laid down the principle of common "counsel and consent" as the basic condition of future parliamentary government.

If we are to survive as a free and libertarian Christian society it is essential that our parliamentary elected rulers must resist, unprovocatively but firmly, any attempt of a "King" Arthur in particular or of trade union organizers in general to deprive our people of the freedoms they have inherited from the past and which are an essential part of our long Christian heritage. No one must be above the law common to all and above the elected representatives of the people who alone have the right to make and change the law. For in Wordsworth's words:

"It is not to be thought of that the Flood  
Of British freedom, which to the open sea  
Of the world's praise, from dark antiquity  
Hath flowed, 'with pomp of waters, unwithstood'...  
Should perish; and to evil and to good  
Be lost for ever."

## 100 years ago



In the spring and summer of 1884 London enjoyed a prolonged dry spell of weather which reduced the level of the Thames above the reach of the tide. In June a game of cricket was played on the dried-out river bed and a formal lunch was served where water normally flowed several feet deep. The *ILN* of July 5, 1884, recorded these



events, noting that the channel of the Thames between the Middlesex shore and Eel Pie Island at Twickenham had become quite dry. The lack of water during these months gave rise to concern that too much was being taken from the Thames, which was "showing signs of exhaustion".



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# ENCOUNTERS

with Roger Berthoud

## How Waterstone spotted a gap



Tim Waterstone: five new bookshops.

"What you are," a distinguished publisher told Tim Waterstone, "is upper-middle class, upper-middle income and upper-middle brow." He could well have been describing the man himself, but he was in fact summing up Waterstone's five remarkable new London bookshops—and Waterstone reckons he was "dead right".

A tallish, balding, breezily self-confident chap of 44 years, Waterstone is living refutation of that ridiculous theory that Britain's public schools extirpate the entrepreneurial spirit: he attended conventional Tonbridge before reading English at St Catharine's College, Cambridge. His father, who had started with practically nothing, became an East India merchant, and after Cambridge young Waterstone spent an enjoyable 18 months travelling around India, with a spell as a tea and spice auctioneer.

Back in England he joined Allied Breweries as a management trainee, aged 24. Sent first to the marketing department of the wine and spirits division, his talents were quickly spotted and he took over as its manager when the incumbent suddenly died in his early 40s. "I did that for eight to 10 years and adored it in many ways," he recalled, "but I got a bit fed up eventually with drink as a commodity. It's very dispiriting," he punned.

"So I joined W. H. Smith's almost on an impulse: books have always been a passion. They sent me to America to run their operation, which was intended to develop from a base of 65 shops in Canada." Living in New York for three years showed him what good

bookshops could be like.

He had long felt that, in comparison with New York and in relation to its needs, London—and especially residential London—was grossly under-endowed with good bookshops. When he returned in 1981, he left Smith's and put his theory to the test. The tightly packed middle-class denizens of South Kensington were the first to benefit, when he opened the first Waterstone's in the Old Brompton Road in September, 1982. In November came a second one, in Southampton Row, Bloomsbury, and in December a third, rather cheekily but cleverly placed next to Foyle's in Charing Cross Road. A fourth opened in Kensington High Street this March, and a fifth a few weeks ago in Regent Street. A sixth is

in preparation: 10 would be a good total, he reckons.

His main aim has been to try to recapture the classy but pleasant environment and excellent service of New York bookshops. "These shops are supposed to look American, and I think they do a bit," he said. "It's hard to define exactly, but it's a matter of carpeting, lighting, display, concentration of stock—and we employ nothing but absolutely specialist people, all graduates. That's the way we try to separate ourselves from the opposition."

Remembering how he had enjoyed browsing in the evening in New York bookshops near where he had lived on 75th Street, he keeps his London shops open until 10.30pm six days a week, and three of them are open on Sundays from noon until 7pm. Records and tapes of classical music will eventually be sold at all of them: he thinks they go nicely with books. Stocks of the latter are aimed at those interested in literature and the arts: no text-books, and nothing very technical.

So far the results have been excellent, he says, though with hindsight he sees that the first Kensington shop was rather small. "You have to get the scale. Everything follows from the scale: covering your overheads, better discounts from publishers and so on. What is fatal is the small bookshop intended to secure its owner a gentlemanly way of life.

"The bigger shops are more profitable ... of course, you have to hold your breath at first and wait for word of mouth to build up. But when they have caught on, they are super to have—and easy to run, providing you have good management. We pay a bit over the odds, but our people have to work these unsocial hours, without overtime." A shift system operates.

Might the same formula work outside London? He has his doubts, and nurses no ambitions to venture beyond the metropolis. At present he runs his five oases of civilisation from the High Street Kensington branch, next to a large room filled with art books and graphics. It is within walking distance of his home in Chelsea, where there are no less than six Waterpebbles ranging in age from 20 to three.

## The helping hand from Holland

Many of us will have a friend or perhaps a relative who has had to be admitted to a psychiatric hospital or the psychiatric wing of a general hospital. It needs little imagination to guess how difficult it must be to adjust again to the outside world after even a few weeks in that institutional environment. Just 25 years ago—when the average stay was much longer—a young Dutchwoman called Elly Jansen, who was studying theology in London, decided to do something to help those least equipped to make that painful transition.

Abandoning plans to go off to the Sudan as a missionary, she rented a

house in Richmond and, in notices pinned to the boards of two neighbouring mental hospitals, invited patients to share it if they had nowhere to go on leaving. Nothing happened for six or seven weeks, she recalled, except for the arrival and early departure of a social worker who discovered she had no financial backing.

"The first person who came wanted the colour of her room changed, so I painted it again, and she didn't come back." But after that discouraging start, the flow never stopped. Now the Richmond Fellowship, as she named it, has 45 residences in Britain, two dozen more in Australia, and another



16 in the USA, New Zealand and Austria. Miss Jansen has recently returned from a trip to establish similar accommodation in India and Hong Kong (where—even more than elsewhere—mental illness tends to be swept under the carpet).

Before coming to London to study divinity and learn English, Elly Jansen—who was the sixth of nine children, of middle-class background—had immersed herself in nursing, psychology and social work in Holland. Continuing to do social work in London, she was struck by the desperate situation of ex-patients of mental hospitals who were lonely and depressed, and had no network of contacts to help them get better. They needed a normal, friendly approach. In the Richmond house, certain demands would be made of them, and they would be accorded respect and asked to take part in discussions and consultation.

The more recent introduction of strong drugs to control psychotic behaviour and the parallel policy of emptying psychiatric hospitals and placing ex-patients in "community" care has greatly stretched the Richmond Fellowship's resources. No clear, long-term government policy for financing this dramatic shift has yet been devised, Miss Jansen reminded me. Many of those people most in need of rehabilitation and best able to respond to care are being left to sink or swim, and that may mean miserable isolation, suicide, or repeated re-admissions to hospital. It is also likely to strain the community's goodwill.

The Fellowship offers three main types of accommodation, with different levels of staffing, based on the resident's potential ability to rejoin the wider world. They range from a genuine "half-way house" run on therapeutic community lines and specializing in helping those recovering from, say, schizophrenia or drug addiction, to unsupervised flatlets for those able to cope in the outside world but needing the mutual support of a small community.

Funds come from local authorities, government departments and appeals: a Silver Jubilee Appeal has just been launched for £2.5 million. Of that, £1 million is earmarked for the college at the Fellowship's headquarters in a remarkable, blue-tiled Victorian house in Addison Road, Holland Park. It provides training courses for, among others, those working in Fellowship houses, and badly needs more space.

Miss Jansen, who is 54, spent eight years as a house warden. "I always took to the psychotic," she recalled—"those who seemed out of touch with reality and who interpreted their life amiss in a systematic way, as opposed to the neurotic, who remain in touch with reality. I often felt there was a very narrow line between sanity and insanity. For example, when people heard voices, I tried to make them see what it was in themselves which might make them 'hear voices', so they could

take possession again of bits of themselves which they had been projecting outside."

She and her husband George Whitehouse, a former Eton scholar who came to work at her first house 23 years ago, live with their three daughters in a converted coach-house behind the Fellowship's main building.



Elly Jansen: drawn to the psychotic.

## An artist in kites

Most kites are designed to fly. Dick Smith's are designed to hang. He sees them as a hybrid between painting and sculpture, and certainly one would not fly anything as pricey: a huge affair he is working on at present for Deerbrook shopping mall in Houston, Texas, will bring him a fee of \$150,000—not bad, even if it will have taken him and his full-time assistant five months to make.

On first impact, Smith's unremarkable appearance and diffident manner

do little to crack the near-anonymity of his name. In fact he is a bundle of paradoxes, being among the most experimental of British abstract painters, yet always disciplined and restrained; quietly self-contained, yet strongly attached to extrovert New York, where he lives in very downtown Manhattan.

He evolved towards kites via asymmetrical, limp, stretcherless canvases pinned to the wall. "The kites started off as kind of surrogate stretchers, then they got more complicated," he explained on a recent trip to London. "They became more sculptural, and with less room to paint on them." So far he has done about a dozen big kite commissions, mainly for commercial concerns in the USA. Getting their various component parts to hang properly is far from simple.

"The invention in them is very good," he said in commendably matter-of-fact tones. "Really, I am proud of it as a system. Alexander Calder (the famous American sculptor of mobiles) is about the only name of merit you can come up with who has done suspended works of art. It's a dangerous area. You can easily be terribly decorative—hanging weavings and things like that."

There is a touch of theatre in his kites which goes back, he suspects, to his ambition on leaving grammar school to become a stage designer. That was thought too risky a profession, and he went instead to art school at Luton, St Albans and the Royal College of Art in London, then at its zenith as a generator or nourisher of Britain's best artistic talent.

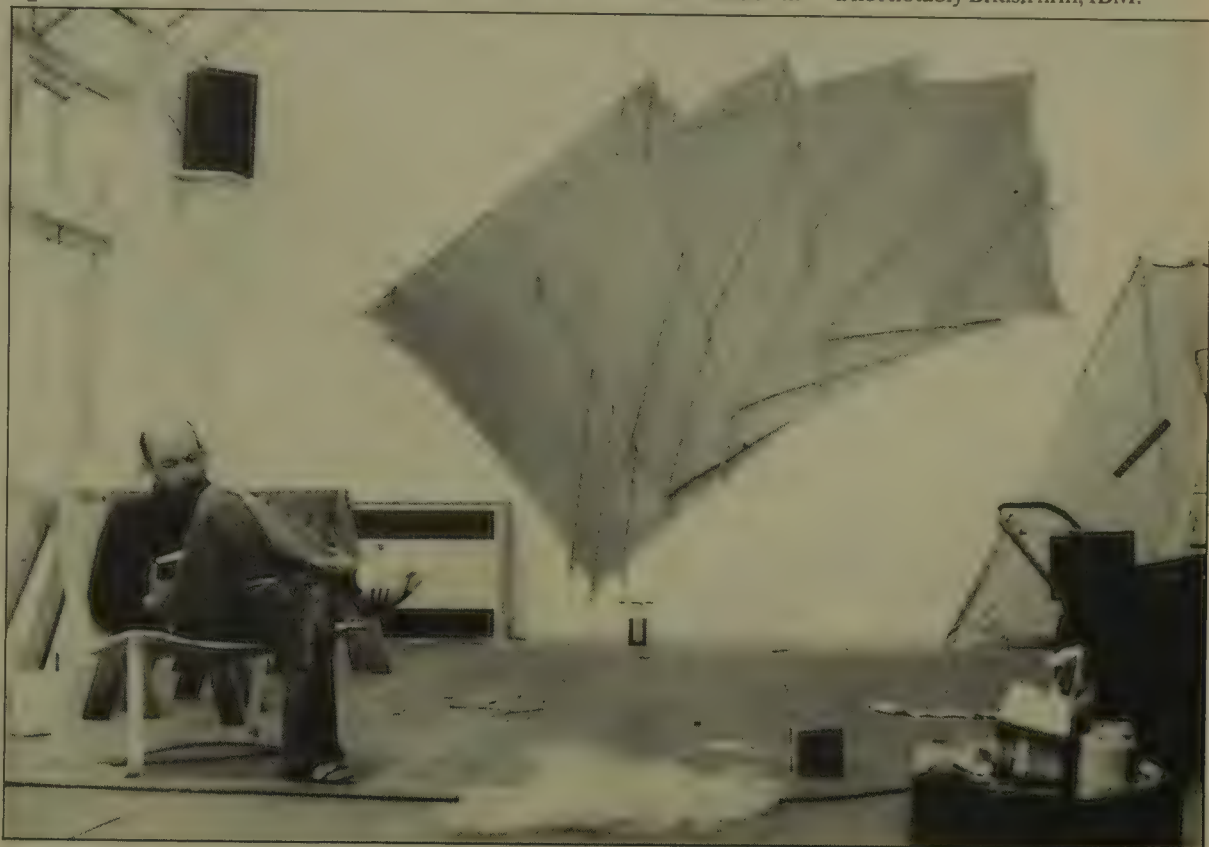
He first went to New York in 1959, aged 28, on a Harkness Fellowship, and after teaching for two years at St Martin's School of Art back in

London, returned to spend the next five years in the USA, marrying an American girl he had first met in London. "It was a magical time to go to the USA as a youngish painter," he recalled. "There had been two touring exhibitions in Europe of American abstract painting, and the next generation of painters was developing—Oldenburg, Dine, Rosenquist, Stella, Noland. And there was a tremendous romance about America in terms of media exposure. Manhattan had a real ring to it." For all its dirt and the aggressiveness of New Yorkers, he found Manhattan's rush and motion stimulating and its buildings and vistas both vibrant and beautiful.

But for bringing up children it was not ideal, and they brought their son over in 1968 and settled in Wiltshire, where a second son was soon born (they are now 18 and 13). In the next 10 years Smith got his rewards for being British and working hard, as he put it: the CBE, a showing in the British pavilion in the Venice Biennale, a retrospective exhibition at the Tate Gallery.

They returned to the USA in 1978, intending to spend just a year completing a commission and helping along a touring exhibition of his work. "Then we just wanted to stay, and it has all worked out very well." They live in a lovely flat in a small apartment block near the tip of Manhattan, with views from the roof over the Hudson River. Smith divides his time between the kite commissions (his English assistant has been with him 10 years) and more conventional abstract canvases.

Much as he likes England, it is the Americans who are prepared to buy his work and give him commissions. The only big Smith kite in Britain hangs in the UK headquarters in Portsmouth of a not notably British firm, IBM.



Dick Smith with hybrid kite-painting: it is the Americans who buy and commission his work.





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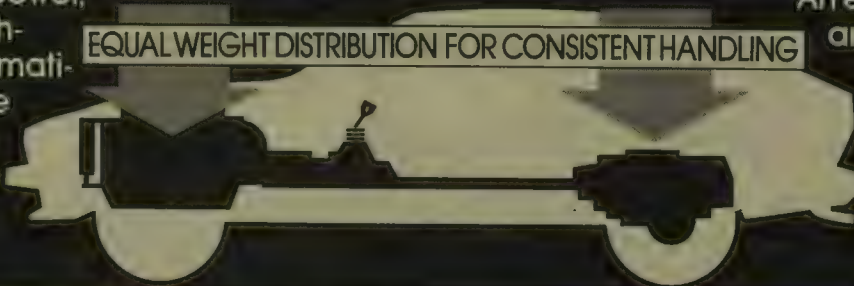
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# Putting Greenwich on the map

"The conference proposes . . . the adoption of the meridian passing through the transit instrument at the Observatory of Greenwich as the initial median for longitude." This resolution, passed at an international conference in Washington DC on October 22, 1884, placed the fashionable London suburb on the south side of the Thames at the centre of the world's maps. Henceforth, Greenwich was to be the place that defined longitude zero, the base line for all those lines on the globe that join the North and South Poles.

Another resolution passed at the same conference put Greenwich at the centre of the world's time-keeping, for it made Greenwich Mean Time universal time.

The second decision followed from the first, for space and time were seen to be inter-related in this sense long before Einstein. The sun is the basic time-keeper. Noon is when the sun is directly overhead, and when the sun is directly overhead in London, the world will have to spin a little more before it is

by Norman Moss

The universal adoption 100 years ago of the Greenwich meridian and of Greenwich Mean Time is being celebrated at the Observatory on June 26.

directly overhead in Cardiff, and quite a bit more before it is noon in New York, and then in San Francisco.

The universal adoption of the Greenwich meridian was a tribute to Britain's scientific achievement rather than its primacy as a maritime power, and more specifically to the achievements over the centuries of the Greenwich Observatory. It can be seen as the triumphant climax of two centuries of work, for the Observatory was founded with the task of determining lines of longitude. Seamen knew by the beginning of the 17th century how to determine their latitude at sea, by measuring the distance of certain fixed stars and the moon from the horizon. But there was no known way of fixing one's

location in an east-west direction.

Clearly, any solution was likely to involve more accurate knowledge of the position of heavenly bodies and more accurate time-keeping. So in 1674 the Royal Society decided to set up an observatory to try to achieve this. King Charles II became interested; he gave the project his backing, provided a site in the Royal Park at Greenwich and brought in Christopher Wren to design the building.

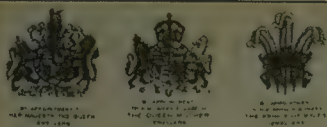
The king appointed the first Astronomer Royal, who was also to be the head of the Observatory, John Flamsteed, the self-taught son of a north country merchant who was a leading astronomer of the day. Flamsteed started the Observatory on the course

along which it was to continue: he built two huge clocks to measure accurately the rotation of the Earth, and initiated tables of astronomical observations which were kept up year after year.

Ninety-three years after the Observatory was founded in 1767 it used these tables in conjunction with these clocks to publish a *Nautical Almanac*, giving the position of the sun, the moon and the major stars at different times for each day of the year in different parts of the world. This located longitude lines, putting longitude zero at Greenwich. The almanac is still published annually.

Mariners the world over began using it immediately, as it provided the most comprehensive tables in existence, and so they became accustomed to the idea of a longitude zero passing through Greenwich. But some other countries' charts used other longitude scales. Most French charts showed longitude zero passing through Paris, and Spain had it going through Cadiz. However, in the middle of the last





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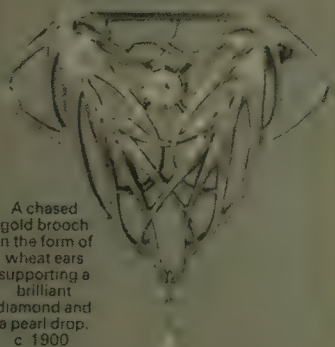
A plique à jour enamelled gold brooch in the form of a peacock, with an opal drop. By Lucien Gautrait Paris c. 1900



A gold brooch in the form of a winged girl, her outstretched hands holding bronze pearls, a white pearl at her feet. Paris c. 1900.



A foliate gold pendant, the leaves enamelled opalescent green with pearl drops c. 1900.



A chased gold brooch in the form of wheat ears supporting a brilliant diamond and a pearl drop. c. 1900

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## Putting Greenwich on the map

century both the US government and the Russian navy—neither particularly well known for yielding gracefully and readily to someone else's primacy—adopted the Greenwich meridian. By the time the Washington conference was called in 1884 to settle on a universal longitude zero, most countries were already using the Greenwich meridian.

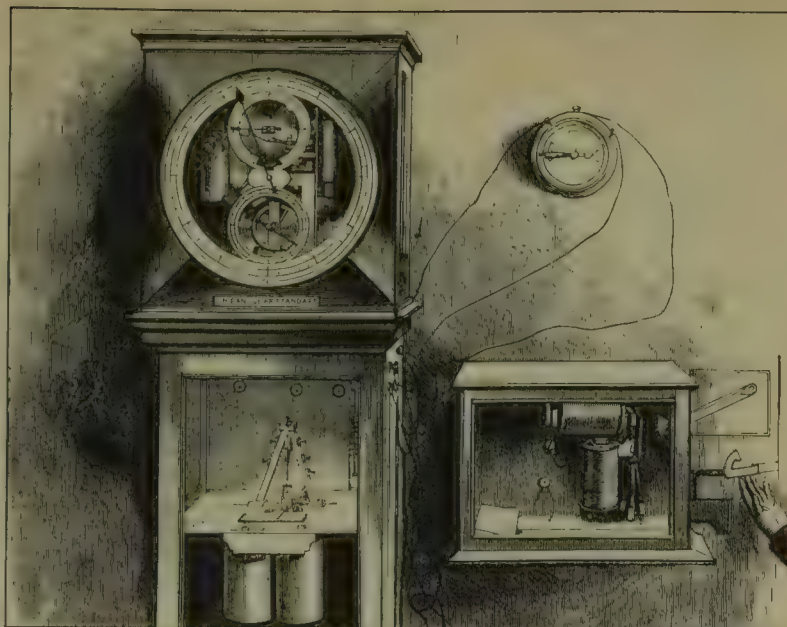
Standardizing time was less easy. At first it was necessary to have only accurate time-keeping and clocks that did not malfunction in a rough sea. Every place set its own clocks by the sun and as long as the fastest means of communication was a sailing boat or a team of healthy horses, the fact that this differed from one place to another did not matter much. But when railways provided a rapid means of land transport, and railway companies became sufficiently optimistic about their performance to produce time-tables, the discrepancy between clocks from one town to another became an inconvenience. The invention of the telegraph, providing instantaneous communication, made it even more so. The problem became acute even in a country as small as Britain, and more serious in America.

The first issue of *The Illustrated London News* in 1842 contained an article urging government action to institute standardized "British time" throughout the country. The Greenwich Observatory was already creating a standard time by dropping an iron ball from a tower, tall enough to be visible from London, at precisely one o'clock. This practice was begun in 1833. In 1853 the Observatory began to mark the time by sending a signal along the nation's telegraph wires.

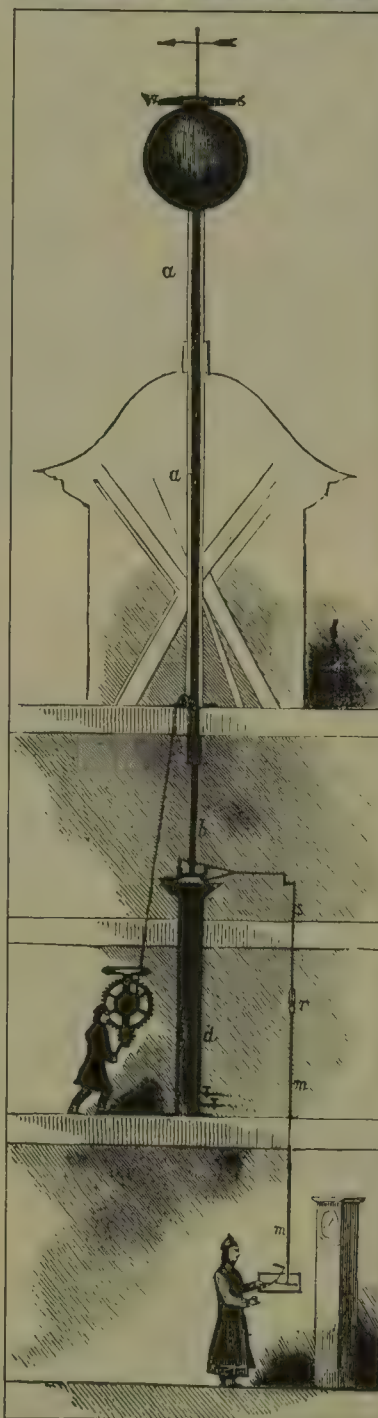
The railway companies introduced Greenwich time throughout their networks, and many town councils followed suit. Others objected to letting railway companies decide what time should be shown on their town hall clocks. Regional feelings were aroused. Finally, in 1880, Parliament legislated to make Greenwich time the legal time throughout Britain, 38 years after this was suggested in *The Illustrated London News*.

There was the same resistance abroad. The decision of the Washington conference on Greenwich time was not accepted everywhere immediately. It meant that countries had to set their clocks a certain number of hours ahead of or behind the time in Britain. Some countries kept to a different time scale well into the present century. The last to hold out was Liberia, which lies between 7° and 12° west of the Greenwich meridian: the time there was 44½ minutes behind Greenwich time until the country went over to GMT 12 years ago.

Today time is no longer measured by the stars, but by the oscillations of an atom of caesium. The clock which is operated by this is accurate to within a



Top, the mean solar standard, and above, the public clock, at the Royal Greenwich Observatory, illustrated in *The Graphic* of August 8, 1885.



Plan of the Ball Turret at Greenwich, illustrated in the *ILN* of November 9, 1844. The ball's descent of the pole at 1pm announced the mean solar time.

second every 30,000 years. The astronomy practised by the Greenwich Observatory today is not intended to aid navigation. The new frontiers of navigation are in inertial guidance and fixing locations with the aid of satellites in space. The founders of the Observatory could hardly have imagined these developments, any more than they could have imagined that the navigators employing these means would be micro-computers in the nose cones of destructive missiles built to travel between the continents.

The Observatory was moved from Greenwich to Herstmonceux Castle, Sussex in the late 1940s to get its telescopes away from the bright lights and polluted atmosphere of London, though it is still called the Greenwich Observatory. The old building in Greenwich Park is now part of the National Maritime Museum. The telescopes the Observatory is building today are situated farther away still on La Palma in the Canary Islands so that they can look at the heavens through purer skies. They are exploring distant galaxies, unravelling the secrets of how the universe began, still in the forefront of astronomy.



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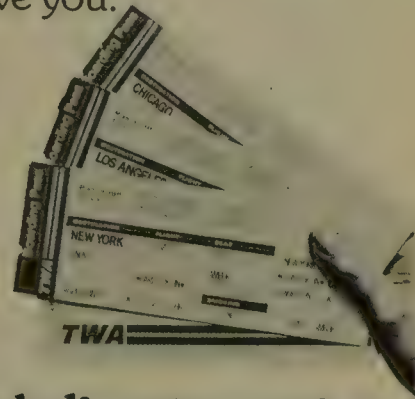
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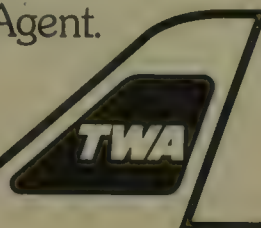
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# A quiet American millionaire

by Marcel Berlins

Until a few years ago James Sherwood was just another multi-millionaire, known to the business community as someone who had made an unglamorous fortune transporting goods in boxes across the seas. His obscurity is fading quickly.

Sea Containers, the company he founded and runs from London, operates the much publicized revamped Orient-Express; it owns the Hotel Cipriani in Venice and is fast buying up other luxury hotels around the world; and, most recently, it sponsored the glorious Genius of Venice exhibition at the Royal Academy.

Sherwood is that most engaging kind of American—the Anglophile who feels at ease enough here to criticize those English traits and traditions which annoy him. He married an Englishwoman and lives in London because he likes it, not just because it is the location of his company's headquarters (London is still the capital of the world's shipping services).

Amiable, relaxed and quietly spoken, he gives the impression of being a private and reserved man, an assessment confirmed by his friends. He is comfortable in his wealth, neither apologetic nor boastful about it. He has all the trappings of the very rich but without the flamboyance or eccentricity of behaviour that often accompanies them. He goes to the opera, is passionate about good food and plays hectic tennis. That the gourmet defeats the sportsman is demonstrated by a none too svelte waistline.

His progress to success and wealth was almost humdrum. The son of an attorney in Lexington, Kentucky, Sherwood took an economics degree at Yale and, in the aftermath of the Korean War, did his national service in the United States Naval Reserve. By chance, his stint in the navy was served on military cargo ships and in the administration of sea transportation. The contacts he made there led to a job with the United States Lines, in charge of their operations from the French ports. A posting to New York brought him into closer touch with the infant, and still tiny, container industry.

"It seemed clear to me by the early 1960s that the new container technology was going to take over from the conventional, break bulk, liner shipping. I decided there was an enormous opportunity for the leasing of containers to shipping operators all over the world," he said in his office near Blackfriars Bridge. In approved entrepreneurial style, Sherwood, then 31, interested two friends in the project, raised the money (a relatively modest \$100,000) and started Sea Containers Inc in New York in 1965.

He had judged the moment perfectly. Within a few years containeriza-

The London-based American entrepreneur's taste for the unique and the excellent has led him from the leasing of containers to other profitable ventures.



tion had taken over as the main method of shipping cargo. The company went public in 1968 and Sherwood became a very rich young man. Sea Containers, incorporated in Bermuda but run from London, is now the world's largest lessor of containers and container ships, with assets of \$1 billion.

His first excursion into the world outside containers was, unexpectedly, a restaurant and shopping guide which, though it ran to only two editions, is still fondly remembered and missed by gourmets of the mid 70s. James Sherwood's *Discriminating Guide to London* was honest to the point of brutality. Where an English guide might have marked its disappointment in a restaurant by quietly dropping it from its lists, Sherwood, like Gault Millau, trumpeted his dissatisfaction.

It sold 43,000 hardback copies, made a profit, and people still ask for it in Hatchard's though the last edition was produced in 1977. Sherwood stopped publishing it because its young American editor, Susan Blackburn, died of cancer, and he was unable to find a successor who could meet his exacting requirements. He has little time for the guides available today. He still sees a need for his sort of guide, and is planning to provide one in the near future.

Perhaps surprisingly his half-share in Harry's Bar in Mayfair is his only restaurant venture.

Sherwood is attracted by the unique and the excellent, and these are words he uses a great deal in discussion. "Our

strategy for diversification into leisure is that every one of our properties has got to be unique." He lists some of his recent acquisitions: a monastery in Florence "which happened to have been designed by Michelangelo", now being turned into a hotel; the most expensive ski-lodge in Colorado; and an inn on the Kyle of Lochalsh in the north of Scotland which, he says, will be turned into the best and most beautiful luxury hotel within 100 miles. He bought it from British Rail with four others, including the Royal Station Hotel in York and the Turnberry Hotel in Ayrshire.

Sherwood's first luxury hotel was the ailing Cipriani in Venice, which he bought ("cheap") from the Guinness family in 1977 and has had restored, both physically and in its services, to make it once again one of Europe's finest hotels.

That link with Venice spurred him to his most spectacular enterprise, the revival of ultra-luxurious travel on the Venice Simplon-Orient-Express. Starting with a few coaches bought at an auction in Monte Carlo, the train has now 35 sumptuously appointed carriages. The service cost £11 million to set up.

Sherwood is anxious to dispel the suggestion that the Orient-Express is a rich man's train set. He does not indulge in non-profit making activities, however romantic and elegant the product offered. "We thought this train might excite the imagination of the travelling public, and I think it has done that. It cost three times the orig-

inal estimates, but there is nothing else like it."

There are in fact two trains. The British one, which goes on businessmen's excursions when not taking passengers to the Channel ferry at Folkestone, makes a profit. The European train, now based in Venice ("we used to keep it at Boulogne, but found we couldn't live with Mitterrand"), has so far been losing money.

"I'm not too disappointed. The main reason for the loss was because in our first year we operated through the winter, and there just wasn't the travelling public which wanted to go to Italy in winter. So now we stop in November and start again in March. That, and a few other changes to the continental service, will enable us to make an operating profit."

The search for the carriages that were eventually to make up the Orient-Express was largely a labour of love by Sherwood's wife, Shirley, who scoured the disused sidings of Europe for suitable candidates. Her book on the quest was a considerable departure from her usual writings. As Dr Shirley Cross she is a highly respected research scientist, who developed a new method of tracing the location of drugs in the body.

Sherwood speaks of her with animated enthusiasm, and he is also clearly very proud of her two sons, both in their 20s and both with first-class Cambridge degrees. He was greatly touched when, as a recent present to him, they changed their names to Sherwood by deed poll (their father was killed in an aeroplane crash).

Sherwood's passion for uniqueness persuaded him to bid £4 million for *The Times* when it was put up for sale in 1981. He did not see a future for the newspaper as long as it remained linked to *The Sunday Times*. But on its own, using non-union printing outside London, he thought (and still thinks) that *The Times* could be profitable.

"Frankly, I'm quite pleased we didn't get it. Since we made the bid, shipping has gone into a recession, and I've had to focus my attention on that side of our business. If I'd had to worry about a newspaper losing money, and the union troubles that would have come with the acquisition, it would have been just too much. But I've told Rupert Murdoch that if he ever wanted to sell we could talk again."

Sherwood and Sea Containers are poised to make further large purchases at the top end of the hotel and leisure market. It may not be long before this quiet American finds himself a far more public figure than he would wish. But even if he does not quite become a household name, he has at least lost the image of the man who had only one good idea and lived off it for the rest of his life. ■





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# THE COUNTIES

*Hugh Trevor-Roper's*

# NORTHUMBERLAND

*Photographs by Richard Dudley-Smith*



Northumberland is one of the most beautiful counties in England. Its beauty is multiple—it has something of everything: five rivers and dozens of islands; a long coastline, here of tidal beach or blown sand-dunes, there of rocks or the steep dolerite cliffs of the Great Whin Sill, with a string of coastal castles and picturesque fishing villages; rich pasture land behind it; then the rounded, friendly Cheviot Hills and the waste moors that separate us from Cumberland—as remote, it seems to any Northumbrian, as the far side of the moon. And of course there is also Tyneside.

The beauty of Northumberland is obvious at once, but it is given depth and meaning by history. Every stage of English history has left its mark, and successive ages have re-defined both the frontiers of the county and the society within them.

We begin with the Romans. What a monument they have left us! The Wall by now is a mere shadow of its former self. It was a magnificent work still in

**The Cheviot Hills, which form the natural boundary between England and Scotland.**

1600 when our first great historian William Camden marvelled to see it, rising and falling with the contours of the hills. The Jacobite revolt of 1745 was, literally, its undoing, for General Wade then pillaged it to build his military road from Newcastle to Carlisle. But even its diminished remains are impressive as they follow the defensive line of the crags, looking north over that wasteland. Our ancestors called it not the Roman but “the Picts’ Wall”. Northumberland was then “Pictish”, hostile or, at best, debatable land. But the Roman roads ran forward into it: the line of Dere Street can still be seen, running dead straight through the western hills.

To the Romans Northumberland was beyond, if only just beyond, the Pale. To the Saxons it was the heart of an independent kingdom stretching from above the Cheviots to below York. They, too, left their monuments: there is a fine Saxon church tower at

Bywell, nestling in a romantic silvan curve of the Tyne; and they, too, used pillaged Roman stones: witness the inscription of the Emperor Caracalla, upside-down in Hexham Abbey, one of the first Saxon bishoprics.

Christianity came to Northumberland in Saxon times, from two competing sources: from Rome, via Canterbury and York, and from Ireland via Iona and the Tweed valley. Hexham was the Roman bishopric; the Celtic was Lindisfarne, the romantic tidal peninsula of Holy Island. There St Aidan, who could not speak Anglo-Saxon, preached in Irish, and the Saxon king of Northumbria, who had learnt Irish in exile, acted as his interpreter. Thither he was followed by St Cuthbert, the patron saint of that coast: he, too, came from the Tweed valley to be bishop of Lindisfarne, and he ended as a hermit among the seals and sea-birds of the Farne Islands.

The frontier of Northumberland is

always changing. The Romans drew it in the south, against the Picts. The Saxon defences faced east, against the terrible Viking sea-raiders who swept down on that open coast, destroying monasteries and villages, and Lindisfarne itself. So the Saxon fortresses lined the coast—the vestigial beginnings of those medieval castles which still dominate it, whether gaunt and ruined, like Dunstanburgh, or recently restored, like little Lindisfarne and giant Bamburgh, two rock-borne sentinels acknowledging each other across the intervening bay. Then, with the Normans, the frontier switched again, this time to the north. It was in the reign of William Rufus that the Border was fixed on its present line. Thereafter the enemy became the Scot.

Not all at once. At first it was an open frontier. The Normans settled the country: what an air of peace surrounds the Norman church of Old Bewick, in its wooded dell, near Chillingham! In the 12th century English monks from Northumberland ➤➤➤





## Northumberland

planted monasteries across the Tweed, just as Celtic monks from Scotland had planted Lindisfarne. It was not until the Anglo-Scottish wars of the 14th century that the Border became a reality, as divisive, though invisible, as ever Hadrian's Wall had been. Today it remains a frontier still.

It was in the age of the Scottish wars that Northumberland acquired its feudal character, then that the castles and pele-towers sprang up—not along the Border only, but in depth, from Tweed to Tyne. The whole Border area, on both sides, was then organized in "Marches". The Wardens of the Marches, and the Keepers of castles under them, were charged with keeping the peace—when there was peace. When there was war, the royal armies came up through the great castles of

the coastal plain. One Sir Thomas Malory came up thus with the army of Edward IV; he looked on Bamburgh and decided that this could have been King Arthur's Joyous Gard.

There were three Marches on the English (as on the Scottish) side. The Eastern March was the old Saxon shore. Its headquarters was the town of Berwick-on-Tweed, when it was in English hands (for it changed often). The Middle March was the rest of the county. The Western March was Cumberland. Berwick finally became English under Richard III. The Scots never digested the loss, and after the savage wars of the mid 16th century Queen Elizabeth had it solidly re-fortified by two *énigme* Italian engineers. The fine Italian fortifications are still there and, not having been damaged by use, make a delightful esplanade round the old, unspoiled town. For by the time they were completed, the wars

were over, for good. In 1603, when James I became king of England, the Border lost its function; the Marches were dismantled; the castles and pele-towers on both sides fell into ruin or were converted into private houses; and Berwick, from a fortress, became a picturesque harbour-town on the road to Scotland. However, the Scots never dropped their claim to it, and so, to humour them, it has a special status in formal treaties. It is said that, having been included in the declaration of the Crimean War, it was inadvertently omitted from the peace treaty which ended it, and so is still formally at war with Russia.

The capital of the Middle March was Alnwick. It, too, was a walled town, and is dominated by the greatest castle of all. But of the town walls only the gatehouse—Hotspur Tower—now remains, and the leader warriors on the castle battlements are symbolic

only. Like the fortifications of Berwick, they never frightened the Scots. They were put there in the 19th century.

Northumberland in 1603 might no longer be a military zone, but the long wars had left it a poor county, sadly declined from Saxon times. Then it had been the core of a kingdom, containing its own two bishoprics. Now it was the tag-end of the bishopric of Durham, itself much weakened since the Reformation. One great noble family, the Percys, had dominated it in the past; but by now they, too, were in eclipse, and would soon retreat to Sussex. Meanwhile castles fell into decay, law and order collapsed, banditry was endemic—Camden could not visit —>



Top, Bamburgh Castle, founded by King Ida in 547, which stands on a 150 foot precipice by the sea. It was rebuilt in Norman times and restored in the 18th and 19th centuries. Above left, the ruins of the Norman priory founded by Benedictine monks from Durham on Holy Island (Lindisfarne) on the site of England's first Christian monastery, destroyed by the Danes in 875. Lindisfarne Castle stands in the distance. Above right, Wallington Hall, built in 1688 by a Newcastle merchant.



# Northumberland

a Roman fort because of "the rank thieves and robbers everywhere"—and the main local industry in the Tyne valley was the manufacture of stirrups, bits and harness. However, even now a new force was arising which, again, would transform the county: coal.

Coal has long been mined in the Tyne valley for local use, but in the reign of Elizabeth it acquired a new importance. The change was caused by the growth of London and the use of "sea-coals"—that is, coal brought by sea—for heating it. The trade was a monopoly of the incorporated merchants of Newcastle, a close family group which soon controlled the whole industry. Already by 1640 Newcastle supplied the kingdom, and "coals to Newcastle" was a proverb. On that base the industry of the valley took off. Railways followed coal—George Stephenson began his career in a Newcastle colliery—and then shipping; and the wealth thus generated spread gradually through the county as Newcastle industrialists established or inserted themselves into rural dynasties and their capital financed agricultural improvement.

Thus upstart merchants moved into the county; ancient families were refreshed by mercantile fortunes; and crumbling castles were repaired, extended, replaced. Sir William Blackett, a great coal-magnate, built the fine house at Wallington which would pass, by marriage, to the Cornish Trevellyans. Coal enabled the Delavals to hire Vanbrugh and build Seaton Delaval, now engulfed by their own former collieries. In restoration, the heirs of the Percys set the example. Now become great coal-lords, they returned to the north, resumed the old name and rebuilt their castles, with Gothic frills. The gentry followed their lead. Even the bishops entered the game, for they, too, as landlords, had acquired vast wealth from coal, some of which they even spent in Northumberland. Lord Crewe, a turncoat bishop who backed the wrong horse in politics, showed the way: he sweetened his reputation by founding the lifeboat at Bamburgh and laying out one of the most perfect of planned villages at Blanchland—and he is commemorated by eponymous hotels in both places. In this great renewal the fashionable architects saw their chance. They alighted like bees on those tempting castle-sites, classicizing or gothicizing as the taste changed: Robert Adam at Alnwick and Ford, Wyatt *alias* Wyatville at Chillingham, the Northumbrian Dobson at Beaufront, Belsay, indeed everywhere. So did the great landscape-gardener "Capability" Brown, another Northumbrian, who laid out the parks and gardens at Alnwick, Wallington and Capheaton.

So began that re-feudalization of rural Northumberland which is still so obvious in its social structure and

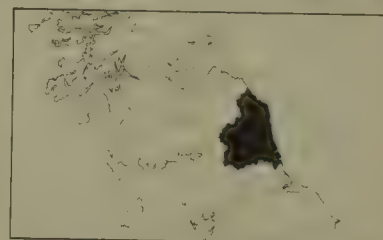
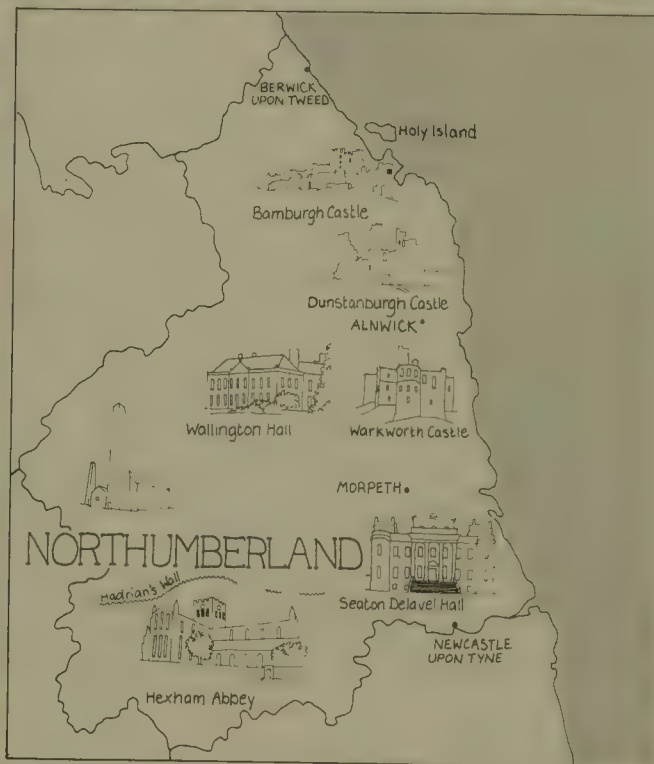
physical pattern: its country houses and parks, its large farms, its nine packs of hounds. Socially, the county falls into three parts. "Hexhamshire" is to Newcastle as Sussex is to London: there the industrial money gives itself the grandest gentry airs. North of the Wansbeck it is different: a world of its own (I am prejudiced in its favour, having been born in the village of Glanton, on the edge of the Cheviot hills). The third part is Tyneside and its industrial sprawl reaching up to its new satellite, Ashington: the disowned base on which the whole archaic edifice so comfortably reclines.

Still, it is an agreeable edifice, full of quaint survivals, fossils of history untouched by intervening time. Think of the Chillingham wild cattle. How long have they been there? Nobody seems to

know. As native Northumbrians they have naturally stayed put, in their private park, for centuries. They, too, have a strange social system, dominated by a King Bull, a kind of hereditary duke. They, too, are difficult to know and flee on sight—unless, of course, one meets them out hunting, when they take one for granted: I have ridden straight through the herd and not an animal moved—they merely nodded a kind of Northumbrian recognition. Or think of those sea-birds on the Farne islands—guillemots, puffins, terns, all settled for centuries in their distinct colonies. I have known some splendid human eccentrics, too, tucked away in rural corners, on whom I would gladly expatiate; but not here, to the profane—they might not understand ●



Above, Dunstanburgh Castle, built by Thomas Earl of Lancaster in the early 14th century. It was badly damaged during the Wars of the Roses and by 1538 it was in ruins. Below left, a figure of a soldier on the battlements of Alnwick Castle.



## Northumberland

### Area

1,243,700 acres

### Population

503,320

### Main towns

Alnwick, Berwick-on-Tweed, Blyth, Morpeth, Hexham, Ashington

### Main industries

Agriculture, forestry, pharmaceuticals, engineering, tourism, coal mining, shipping



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# Bird sanctuary in northern India

by James Hancock

The precarious ecological balance of the wetlands park near Bharatpur is threatened by quite small changes in the environment.



Keolardeo National Bird Sanctuary near Bharatpur in northern India is Asia's most famous wetlands park. It was established towards the end of the last century by the Maharajah of Bharatpur, who constructed an artificial preserve for duck near his palace. He expanded this in natural marshlands where huge concentrations of wildfowl and other migratory birds came to winter. Several lakes and swamps were constructed and water was diverted along a canal as part of the larger Ajan Bund irrigation scheme.

Lord Curzon, then viceroy of India, brought the first shooting party here in 1902 and huge numbers of duck continued to be killed annually until Lord Linlithgow's party shot a record 4,273 birds in one day in 1938. Shooting continued until 1954. In 1956 the preserve was declared a sanctuary and in 1981 it became a national park administered by the Indian Forestry Department.

This small area of only 29 square kilometres plays host to wintering birds and is the home of thousands of breeding birds of many species which congregate after the monsoon rains. Whether or not this brave attempt at conservation can achieve a last-minute rescue of the rapidly disappearing numbers of wetland birds on this heavily populated subcontinent, only time will tell, but the task is a daunting one, and constant setbacks occur.

Nowhere is this more apparent than at Bharatpur, where more than 360 species can be seen and where one of the most successful breeding seasons for many years involving a huge var-

iety of wading birds was drawing to a triumphant close last autumn. As the thousands of newly fledged storks and cranes, herons and cormorants fly out across the northern plains of India, the winter migrants begin to arrive. Duck come in long, ragged skeins from the central plains of Russia, from the Ob River delta, from the Caspian and Aral Seas and from the now frozen shores of the Kara Sea. The rare Siberian White Crane, hovering on the edge of extinction, braves the hunters from the Wazir and Marzud tribes in the Kurram valley on the North-West Frontier of Pakistan to seek refuge here, and Bar-headed Geese flying high over the Himalayan peaks join thousands of Grey Lag Geese and coots.

The majestic Imperial Eagle and the fierce Marsh Harrier are among many birds of prey that swoop down on the weak and unwary wintering birds. At this time the resident Pallas's Fish Eagle builds its nest and rears its two chicks, and the reeds are full of moorhen and Purple Gallinule. The harsh note of the wintering Great Reed Warbler announces the arrival of innumerable species of small passerines, from the delicately marked Bluethroat and the Siberian Rubythroat to the pale Lesser Whitethroat and the dull green Chiffchaff.

By the end of the year the early nests of the Asian Open-billed Stork were empty and the fledglings of the year stood, high in the branches, flapping their wings prior to flight. Young Oriental White Ibis were already circling the colony in large numbers. White

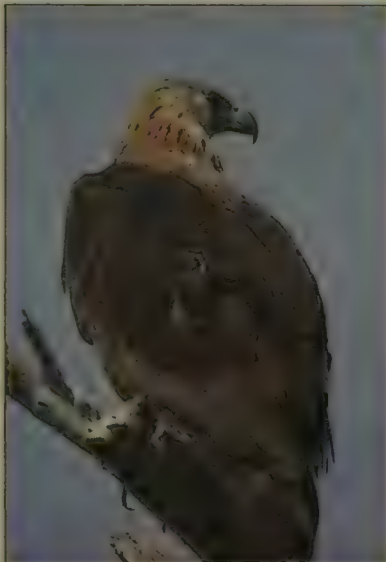




egrets still fed young in stick nests tucked well inside the prickly branches of acacia trees. The dominant role was then assumed by the Painted Stork whose black-billed youngsters were shaded from the heat of the day by the outstretched wings of their scarlet-splashed parents.

All seemed well, with the promise of the highest numbers of young of all species that has been recorded for many years, but trouble loomed. Perhaps because of the exclusion of the buffalo which had grazed freely here, but which were now banned on the grounds of disturbance by the herdsmen rather than the animals themselves, or perhaps for other reasons yet to be ascertained, the marsh grass *Paspalum distichon* has spread like a massive green fitted carpet across the formerly open waterways and lagoons. As the first high-flying skeins of duck appeared from the far north, predominantly led by Pintail and unmistakable with their long, pale necks stretched out in loose formation, they did not land within the reserve but continued on to the unprotected marshes and ponds outside it.

Such occurrences highlight the complex and difficult task of managing intricate, finely balanced ecosystems, and discussion and discrimination now dominate the scene at this vitally important wintering ground. There is no easy way to ensure a balance of nature now that human beings dominate the environment, and the science of wetland management has no room for sentimentality in its search for the answers to this latest setback ●



Top left, the heronry at Bharatpur showing the overgrown marsh grass; top, Painted Storks; centre left, Pallas's Fish Eagle; centre right, young Open-billed Storks; left, Intermediate Egret and chick; above, the rare Siberian White Crane.





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<sup>1)</sup> Or one full year whichever comes first. DOT figs Montego Vanden Plas: Simulated Urban Cycle 30.8 mpg/9.2l per 100km. Constant 56 mph 50.4 mpg/5.6l per 100km. Constant 75 mph 37.3 mpg/7.6l per 100km.





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# The world of Rowland Emmett

by Roger Berthoud

Untutored in engineering, he is still designing machines which both work and make us smile.



Rowland Emmett is in many ways a shy man. His work was much in the public eye during his heyday as a *Punch* cartoonist in the 1940s and when he first burst into three dimensions with his Battersea funfair railway for the Festival of Britain of 1951. Nowadays, unless you are in Nottingham or Basildon, you are more likely to see one of his "Gothick-kinetic sculptures", as they have been called, in North America than in the UK. Yet at his home in Ditchling, Sussex, he is as busy as ever: lost to the outside world, he works 10 hours a day on his current commission, bringing a perfectionist's approach to the pleasant task of making people smile.

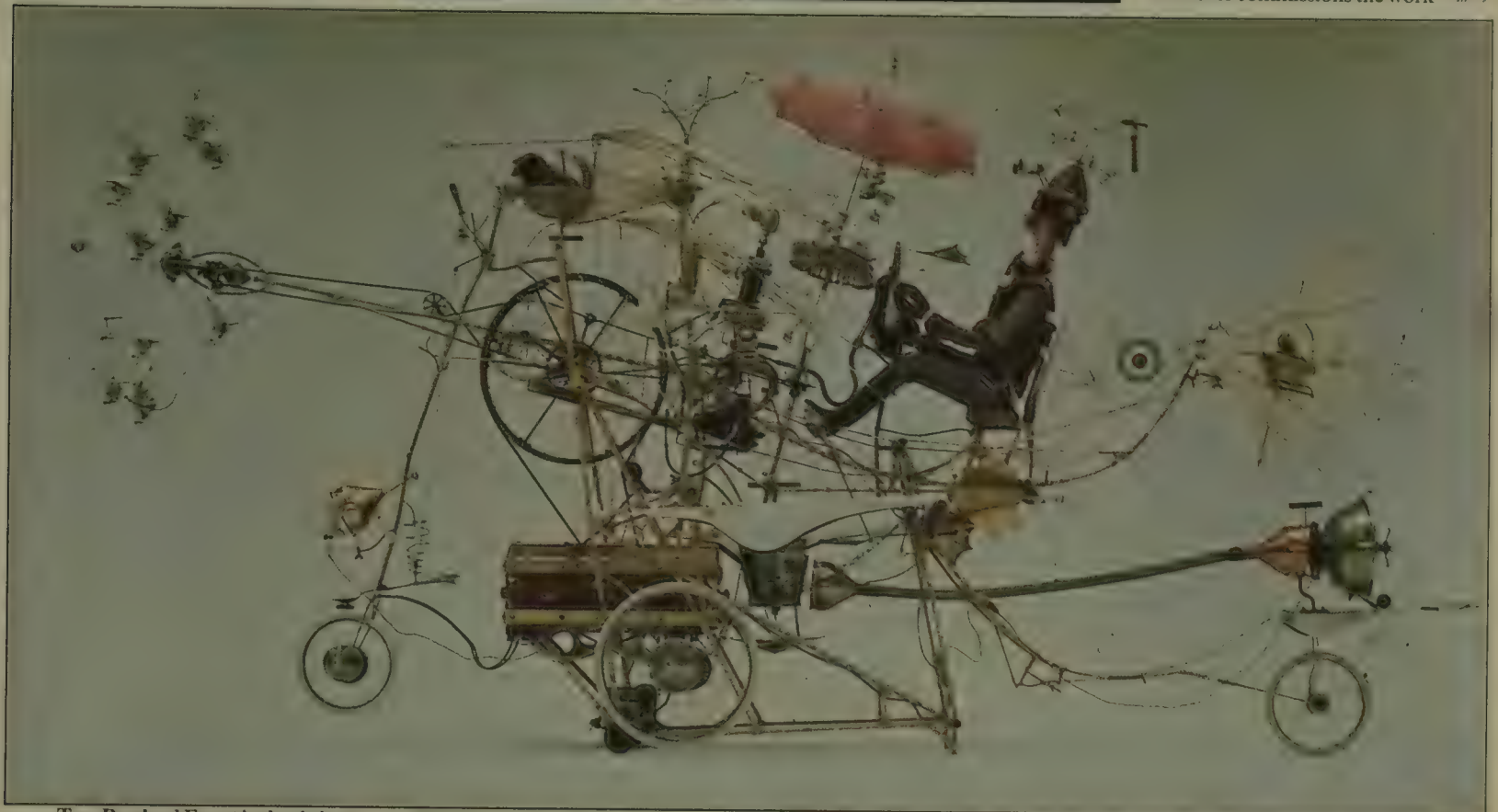
Hard but enjoyable work has kept him young. A scarcely credible 77 years have left him slim, pink-cheeked and silver-haired, but it is the smiling innocence of his china blue eyes which is most striking. Driving his Jaguar with youthful zest to the forge which he owns a few miles from his home, he explains his latest creation with a child-like mixture of seriousness and relish. Called *A Quiet Afternoon in the Cloud Cuckoo Valley*, it is destined for Basildon and features several electrically animated scenarios, involving a long-funnelled locomotive, a bicycling bird-watcher and a man diving from a bathing machine, with assorted fauna and flora.

Much of the gentle humour lies in the detail, which Emmett points out enthusiastically: the train's engineer is

making tea and toasted teacakes; the bicycle is made to look like a tree, so it does not frighten the birds; and each of the three attendant cows waggles her head in a different direction.

The impression of being in the presence of a very unusual human being is heightened when Emmett explains that although he had no engineering training he designs every stationary and moving part himself, down to the smallest hinge. "I always seem to have known how to do it," he said. "It's instinctive. Any obscure compound movement, I can achieve it." He designs but does not make the component parts, using for that purpose up to a dozen local, self-employed craftsmen with different skills. First he makes a complete model in paper and cardboard, based on his drawings; then marks it out full-size on the wood which forms the main skeleton of the structure; and finally supervises the assembling of all the separate parts.

Rowland Emmett's inspiration is at its freshest when he rises at 5.15 each morning. He does his drawing in a small studio-cum-guesthouse behind Wild Goose Cottage in Ditchling, where he and his devoted wife Mary have lived for the last 31 years. Mary Emmett helps preserve the innocence of those blue eyes by running the business side, and with some skill: his "Things" are not sold, except to museums, but leased for a few years for an annual rental, then reclaimed and re-leased. Whoever commissions the work ➤➤➤



Top, Rowland Emmett in the sitting room of Wild Goose Cottage; above, his Featherstone-Kite Openwork Basket-Weave Mark II Gentleman's Flying Machine.





## The world of Rowland Emmett

pays for the cost of making it; each takes about a year to complete. Emmett keeps himself physically in trim by swimming all the year round in the small heated pool in their garden, and in summer walks 3 miles to the forge at Street. He has not taken a real holiday for eight or nine years. "I just do a Thing, and while I'm doing it, that's the universe. I hate holidays. All day is a holiday for me."

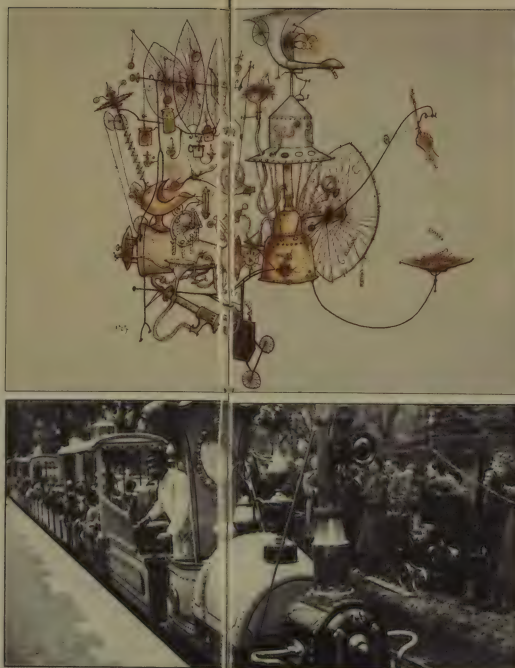
Wild Goose Cottage has bow windows at the front, added to Emmett's own chaste design. Inside it is extremely neat: a chintzy sitting room with a naughtily convincing gas log fire and a few Emmett lithographs, the home of a man absorbed in his work, and devoid of the collector's itch.

As a young man, Rowland Emmett had ambitions to become a landscape painter, and indeed showed a Cornish harbour scene at the Royal Academy in 1931. But he was obliged to start his working life in commercial art, and the frustrations of this work continued until he was in his early 30s. Then one day a colleague in the firm's copy-writing department showed him a humorous piece which he had just sent to *Punch*. To Emmett's chagrin—he thought little of it—the article was published shortly afterwards. "I felt that if it was as easy as that, I would do a funny drawing and it would be printed and honour would be served.

"I spent a week finding an idea and doing a beautiful drawing. Of course it came back rejected. But on the bottom of the rejection slip was a note saying 'Not quite. Very ingenious. Try again. KB', who was Kenneth Bird, otherwise Fougasse. That gave me confidence and I sat down and did seven little drawings and sent them up. They bought five and asked me to come down and see Kenneth Bird. He said: 'Do you know what you have got here? You have got a most original approach. Go back and do some more and let me see them.' I was overwhelmed by ideas and they came tumbling out. I found I had this unstoppable flow and a ready-made style."

Success came quickly. First he did half-page drawings for *Punch*, then whole pages, then colour covers, meanwhile spending part of the war working in aircraft design. When Arthur Christiansen, the famous *Daily Express* editor, slightly favoured him over Giles as resident cartoonist, Emmett wisely saw that the need to be topical and to produce daily would distort his talent. Instead he accepted Bird's offer to be his deputy as *Punch*'s picture editor.

The breakthrough into three dimensions came in 1950. "James Gardner, who was running the Battersea side of the Festival of Britain, wrote to me saying he thought the trains I did for *Punch* were rather jolly and couldn't they be made full-size and perhaps be used to take people up and down the Festival Gardens." He did not take the



letter seriously, until an official telephoned to say his designs would be considered at a meeting the next day. He stayed up working on them from scratch through the night. To his amazement they were accepted, constructed and worked perfectly.

The Far Twittering to Oyster Creek Railway became one of the Festival's most popular and money-spinning attractions, paying off its initial cost within three weeks. It had not pined for long when Shell told him it would like to sponsor its own Emmett in Battersea Gardens. He obliged with a wind-powered contraption which functioned for the next 11 years there.

Then Petters (n)l Engines wanted something original to show off one of their engines at Royal Agricultural Shows. Emmett produced a 60 foot long Hogmuddle Rotatory Niggler and Fidgeter, with a built-in arch to permit the hunt to go through rather than around (typical zany Emmett logic). Wherever his machines were shown, crowds clustered in and television cameras concentrated. Soon he was in demand to take his creations to the big British trade fairs abroad of the 1950s: an interview with Emmett about his

creations enlivened Press coverage. He was awarded the OBE in 1978 for services "to art and science".

Perhaps his most arduous assignment came in the mid 50s, when the producer Cubby Broccoli commissioned him to design eight machines for the central character of the film *Chitty Chitty Bang Bang*, an eccentric inventor. He had to have them made as well, as the film studio's special effects department could not cope. Then a delighted Broccoli said they would like 50 copies to publicize the film around the world. The Emmets, appalled, cancelled their holiday and managed to get 37 made, then accompanied them on their voyages.

The most prestige-laden compliment to his work came in the late 1970s, when the National Air and Space Museum at the Smithsonian Institute in Washington commissioned Space Ship Pussewillow II which—like a lunar bicycle which he had previously lent the museum—has enjoyed huge success as a crowd-puller. The Ontario Science Museum has no fewer than eight Emmets, including a highly satirical mock-computer boasting a myriad oscillating tiny minds controlled by a

central Open Mind.

Emmett would be happy if more of his Things were on public view in Britain. Nottingham led the way in 1974 with a Rhythmical Time Fountain for its Victoria Centre, with birds and squirrels dancing to harpsichord music every half hour. The success of the Emmett unveiled in a Basildon shopping centre in 1981 has led to the second commission. The first stands in a pool with 46 fountains, into which children have taken to throwing coins. Some £10,000 worth have already been collected and used to buy equipment for a local children's hospital.

The Science Museum in Kensington has intimated that it would like an Emmett, but preferably as a gift; and there are tentative plans for one in the Royal Festival Hall.

Long ago Emmett found that working in three dimensions destroyed his desire to draw cartoons. It is hard not to regret that passing of that line line, which translated so well into black on white. But it is some comfort that the more explicit charm and humour of his machines—profoundly English though it may seem—is making them smile across the Atlantic.



Top left, the Humbug Major machine from *Chitty Chitty Bang Bang*; above left, Emmett's Festival of Britain train; top, the Rhythmical Time Fountain, Nottingham; above, cartoon from *Punch* of October 26, 1949.



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THE ILLUSTRATED  
LONDON NEWS

June  
84

# THE WORLD'S BEST BUILDINGS PART TWO

More than 300 buildings were listed by our panel of contributors as candidates for the world's best buildings. Last month we illustrated the top 20, represented by buildings that received five votes or more. In this issue we feature those that won four and three votes, adding another 33 buildings to a list that is designed both to celebrate this year's national Festival of Architecture and to draw attention to buildings which are liked both because of their style and appearance and because they are or have been supremely successful in achieving their purpose. The seven buildings given four votes are illustrated on this page. Among the 26 buildings that received three votes were the Royal Crescent in Bath, the Banqueting House in Whitehall, the Doge's Palace in Venice, the cathedrals of Bourges, Liverpool and Salisbury,

the Pazzi Chapel in Florence and Chichen Itza in Mexico.

As with the top 20 the majority of the buildings have withstood the test of time, some for hundreds of years. Among the four votes only Lutyens's President's Palace in Delhi and Ponti's and Nervi's Pirelli Building in Milan date from this century. Among the three votes the 20th-century buildings are Norman Foster's Sainsbury Centre in Norwich, Frank Lloyd Wright's Falling Water in Pennsylvania, Le Corbusier's Villa Savoye at Poissy, Philip Johnson's Glass House in Connecticut, James Stirling's and James Gowan's Faculty of Engineering at Leicester University, and I. M. Pei's East Building for the National Gallery of Art in Washington.

Research by Liz Falla and Faith Clark.

## The Contributors

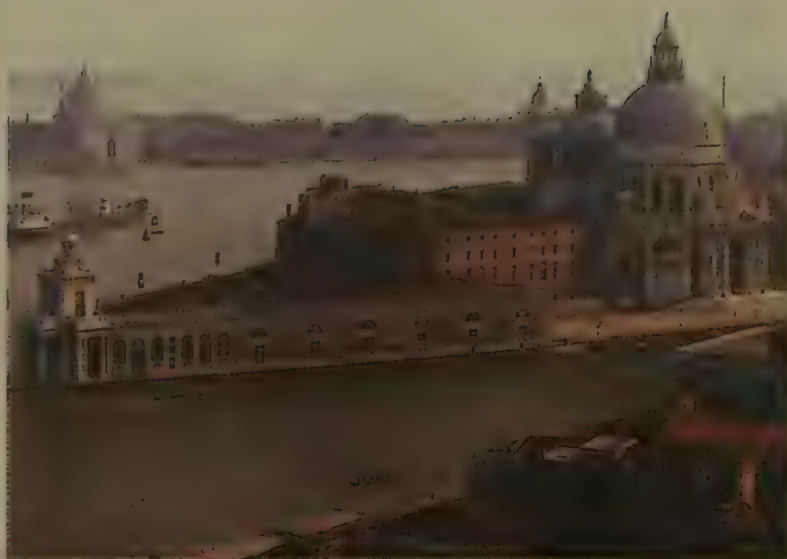
### The following contributed lists of favoured buildings:

The Duke of Edinburgh  
Tony Aldous  
Raymond Andrews  
Lord Anglesey  
Professor Bernard Ashmole  
James Bishop  
Peter Blake  
Lord Bullock  
James Callaghan MP  
Sherban Cantacuzino  
Sir Hugh Casson  
Alec Clifton-Taylor  
Patrick Cormack MP  
Jill Craigie  
Theo Crosby  
Dame Sylvia Crowe  
Lord De L'Isle  
John Drummond

Lord Esher  
Norman Foster  
Maxwell Fry  
Lord Gibson  
Germaine Greer  
Professor Ralph Hopkinson  
Kenneth Hudson  
Sir Geoffrey Jellicoe  
Lord Kennet  
Sir Osbert Lancaster  
Sir Denys Lasdun  
Bernard Levin  
Lady Longford  
Stephen Macbean  
Michael Manser  
Michael Middleton  
Lord Montagu of Beaulieu  
Edwin Mullins  
Lord Norwich  
Professor Eduardo Paolozzi

Norman Parkinson  
Lord Perth  
Monica Pidgeon  
John Piper  
Dilys Powell  
Sir Philip Powell  
Cedric Price  
Lord Quinton  
Sir William Rees-Mogg  
Lord Reilly  
Norman St John-Stevens MP  
Professor Alberto Sartoris  
Roger Scruton  
Richard Seifert  
Donald Sinden  
Gavin Stamp  
Sir Roy Strong  
Sir Ralph Verney  
Sir David Wilson  
Lord Young of Dartington

## 4 Votes



The church of Santa Maria della Salute, above, which dominates the entrance to the Grand Canal in Venice, was begun in 1631 but not completed until 1682.

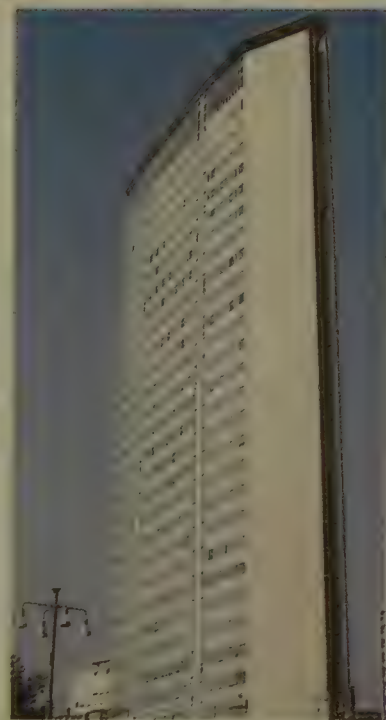
Designed by Baldassare Longhena, the building is baroque in style and octagonal in form, its exterior built of white Istrian limestone. Lord Quinton described it as "bold, operatic, a huge gesture, superbly placed". Those who voted for it were:

*Lord Anglesey, Germaine Greer, John Piper, Lord Quinton.*

The Pirelli Building, right, which stands 407 feet high in the commercial centre of Milan in Italy, was started in 1956 and finished in 1960. The architect was Gio Ponti and the engineer Pier Luigi Nervi. The side walls are tapered at each end to accentuate the building's slenderness.

Tony Aldous chose it for the combination of "height and technology with poetry and elegance".

*Tony Aldous, Lord Esher, Richard Seifert, Lord Young.*



## THE DUKE OF EDINBURGH

1 Taj Mahal: "An exceptional building by any standard. Seen by moonlight it has almost a magical quality."

2 New Imperial Palace, Tokyo: "The blend of traditional style with the austere use of modern materials is a vivid reflection of the national ethos."

3 Palace of the Dawn, Brasilia: "An intimate example of the distinctive character of the work of the architect of Brasilia."

4 Windsor Castle: "Hardly a piece of architecture, but the juxtaposition of its component parts and its setting give it a very special atmosphere."

5 Museum of Man, Mexico: "An original and imaginative concept to house a very rich exhibition."

6 Kremlin: "Newly painted and gilded and seen from the windows of the British Embassy in spring sunshine it still retains an air of glamour and majesty."

7 St Sophia, Istanbul: "Though every

trace of Christianity has been effaced it continues to radiate the faith of its builders."

8 President's Palace, Delhi: "A brilliant compromise for a palace and a home in a style appropriate to the circumstances."

9 Sydney Opera House: "A fantasy against the trend."

10 Krak des Chevaliers, Syria: "A spectacular creation by Norman fortress architects in a wholly foreign environment."

## JAMES CALLAGHAN MP

1 Trinity and St John's Colleges, Cambridge.

2 Villa Madama, Rome.

3 Taj Mahal, India.

4 Palace on the Island, Lazienke, Warsaw.

5 Opera House, Sydney.

6 Sheikh Lotfollah Mosque, Isfahan.

7 Ming Palace, Forbidden City, Peking.

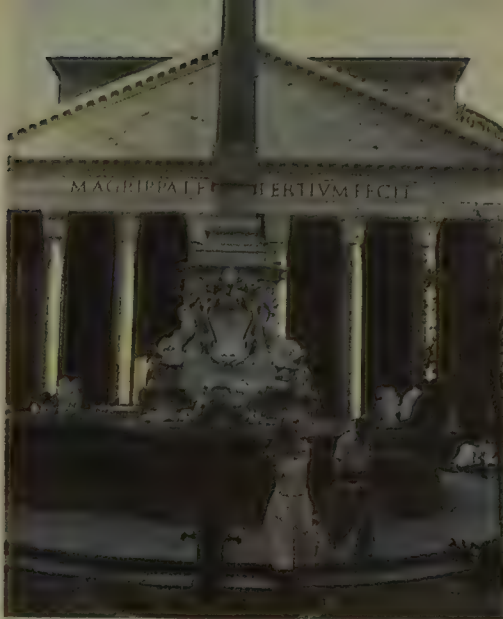
8 Temple of Philae, Aswan.





The presidential palace, Rashtrapati Bhawan, formerly the Viceroy's house, in New Delhi, was designed by Sir Edwin Lutyens as part of the new capital of India in the 1920s. The Duke of Edinburgh described it as a "brilliant compromise for a palace and a home in a style appropriate to the circumstances" and Gavin Stamp as "the western classical tradition brilliantly fired with Indian elements".

*The Duke of Edinburgh, Sir Hugh Casson, Lord Esher, Gavin Stamp.*



The Pantheon in Rome, now the church of Santa Maria Rotonda, was built as a temple by Hadrian in AD 120, though the portico survives from an earlier building by Agrippa. The dome was originally covered with gilt bronze, but this was replaced with lead in AD 655. Cedric Price described the Pantheon as "one of the greatest man-made enclosed volumes, focusing its space with the unglazed eye".

*Bernard Ashmore, Lord Bullock, Jill Craigie, Cedric Price.*

The church of Santa Maria dei Miracoli in Venice, below, was built between 1481 and 1489. Designed by Pietro Lombardo, it is built in marble and gracefully fits the curve of the canal. Jill Craigie described it as "exquisite all over and from every angle, back, sideways and front" and Sir Philip Powell as "a masterpiece of coloured marbles, optical illusions and bulging curves".

*Jill Craigie, Lord Gibson, Sir Philip Powell, Lord Quinton.*



- 9 Rock Fortress, Sigiriya, Sri Lanka.  
10 Novodevichi Convent, Moscow.

#### LORD MONTAGU OF BEAULIEU

- 1 Houses of Parliament: "Our greatest Gothic revival."  
2 Hardwick Hall: "Tudor perfection."  
3 St Mark's Square, Venice: "A unique experience."  
4 Seagram Building, New York: "Skyscraper inspiration."  
5 Vaux-le-Vicomte, Marly: "French perfection."  
6 St Peter's, Rome: "Cohesive."  
7 Hermitage, Leningrad: "Grandeur."  
8 St Sophia, Constantinople: "Grand."  
9 Granada, Spain: "Majestic."  
10 Parthenon, Athens: "Classic splendour."

#### LADY LONGFORD

- 1 St Paul's Cathedral: "Every nation needs its great dome."  
2 Westminster Hall: "The hammer-beam roof is a medieval masterpiece, a witness of the best part of our history."



Krak des Chevaliers, in Syria, far left, dates from the 12th and 13th centuries when it was transformed from a small fort captured in the first Crusade into a massive concentric castle. John Julius Norwich called it "the nonpareil not just of Crusader castles but of all castles anywhere".

*The Duke of Edinburgh, Tony Aldous, Edwin Mullins, Lord Norwich.*

Fatehpur-Sikri, left, a town in north India, was founded by the emperor Akbar in 1569 but abandoned 19 years later. Sherban Cantacuzino described it as "a series of structures where the spaces between buildings are as important as the buildings themselves".  
*Sherban Cantacuzino, Sir Hugh Casson, Sir Denys Lasdun, Monica Pidgeon.*

#### GERMAINE GREER

- 1 Amphitheatre at Segesta, Sicily: "For its scale, functionality, dignity and breathtaking situation, the image of an integrated society."  
2 Temple G at Selinunte, Sicily: "For the glow of the rose-coloured stone, the wine-dark sea in the background, beauty of proportion and chastity of style."  
3 Caius Court, Gonville and Caius College, Cambridge: "Intimacy, dignity, confidence and grace, a scholar's dream space."  
4 Clare College, Cambridge: "Typically Augustan synthesis, all that is best of English."  
5 Santa Maria della Salute, Venice: "For showing that architecture is not static but happens and keeps happening."  
6 House of Mr and Mrs Alexander Chancellor, Badia Agnano, Italy: "A pure example of evolved peasant domestic architecture."

7 Chrysler Building, New York: "In the world's only real metropolis, a monument to the dream of private enterprise triumphant."  
8 The church of Santa Maria della Pieve, Arezzo, Italy: "Pure Italian Romanesque, austere but full of individual touches of the genius of artisans."

#### NORMAN ST JOHN STEVAS MP

- 1 Palace of Westminster: "The culmination of 19th-century architecture."  
2 Westminster Cathedral: "Fantasy and religious feeling. An exotic structure in an achromatic setting."  
3 Seagram Building, New York.  
4 St Paul's Cathedral.  
5 Steuben Glass Building, New York.  
6 Philip Johnson's House at New Canaan, USA.  
7 St Mark's Square, Venice.  
8 Lincoln Cathedral.  
9 Chartres Cathedral.  
10 Forbidden City, Peking.



# 3 Votes

The Chrysler Building in New York, right, was built in 1930 and remains one of the features of the city's skyline. The architect was William van Alen, and its stylish Art Deco sunbursts prompted Sir David Wilson to describe it as a "cheeky skyscraper".

*James Bishop, Germaine Greer, Sir David Wilson.*

The Anciennes Salines Royales, at Arc-et-Senans in France, far right, was built between 1775 and 1779 as an office block set in the centre of an industrial complex. The architect was Claude-Nicholas Ledoux. Lord Kennet called it "a built Utopia".

*Lord Kennet, John Piper, Professor Alberto Sartoris.*



The Maya city of Chichen Itza, in Yucatan, Mexico, left, was occupied by the Toltecs in the 10th century AD and it was they who built the Castillo monument and the plaza, used for ball games, in the 12th century. Lord De L'Isle described it as a "fascinating, yet forbidding, legacy from a lost culture".

*Lord De L'Isle, Lady Longford, Lord Perth.*



The Faculty of Engineering building at Leicester University, right, was built by James Stirling and James Gowan in 1963. The main building is faced with red tiles, with the single-storey, glass-roofed workshops alongside. Sir Philip Powell described it as "that rarity—a truly original building".

*Raymond Andrews, Lord Esher, Sir Philip Powell.*



The seven-storey East Building of the National Gallery of Art in Washington DC was built in 1978 by I.M. Pei. As well as exhibition areas it houses the Centre for Advanced Study in the Visual Arts. John Julius Norwich chose it as a "tour de force, outside and in: scarcely a right-angle anywhere, every vista a joy", and to Lord Perth it "outdoes even the greatest skyscrapers".

*Michael Manser, Lord Norwich, Lord Perth.*



The Banqueting House in Whitehall was designed by Inigo Jones and built between 1619 and 1622. Palladian in style, the exterior has a classical facade and the interior, an exact double cube, matches this with one large, galleried hall. The ceiling panels were painted by Rubens. For Sir Roy Strong it is a building of "utter purity".

*Sir William Rees-Mogg, Sir Roy Strong, Sir Ralph Verney.*



The Ducal Palace in Urbino, Italy, was constructed in the 15th century by Duke Federigo da Montefeltro and his architect, Luciano Laurana. It is a finely proportioned building, ideal for Renaissance man, as was noted by Sherban Cantacuzino for the evidence it everywhere provides of "enlightened artistic patronage".

*Sherban Cantacuzino, Edwin Mullins, Sir Roy Strong.*



Salisbury Cathedral, right, was begun in 1220 and consecrated in 1258 (before the tower and spire were completed). It was England's first and purest Gothic cathedral. Kenneth Hudson chose it because "it causes my spirit to soar more than any other cathedral anywhere".  
*Patrick Cormack, Dame Sylvia Crowe, Kenneth Hudson.*



The Temple of Poseidon at Sounion in Greece, far right, stands proudly on the south-west point of Attica. Built around the mid 5th century BC by the man known as the "Hephaisteion architect", it was chosen by Norman Parkinson for its setting—"built for the enjoyment of the sunset".

*Dame Sylvia Crowe, Norman Parkinson, Sir David Wilson.*



Hardwick Hall, Derbyshire, was built between 1590 and 1597, a fine example of a late Elizabethan country house, with lavish use of glass and some rich decorative work inside. It is believed to have been designed by the mason Robert Smythson. It was chosen by Lord Gibson as "the most adventurous and romantic of Elizabethan 16th-century country houses", and by Lord Montagu for its "Tudor perfection".  
*Lord Gibson, Lord Montagu, Lord Perth.*



The Sainsbury Centre for Visual Arts at the University of East Anglia in Norwich was built in 1978 to the design of Norman Foster. It makes effective use of aluminium, steel, glass and Neoprene, and exploits a span structure to create large uninterrupted internal space. Lord Reilly described it as "the best aircraft hangar in the country".

*Raymond Andrews, Michael Manser, Lord Reilly.*

The Pazzi Chapel in Florence, below, was built by Brunelleschi, making liberal and inventive use of different architectural styles. Work began in 1429 but was not finished until long after the architect's death. Stephen Macbean chose it for its "quiet, harmonious space created by strict proportions and subdued colours".

*Sir Hugh Casson, Sir Denys Lasdun, Stephen Macbean.*



Falling Water, at Bear Run in Pennsylvania, USA, far left, was built in 1936 by Frank Lloyd Wright. It stands on, and brilliantly exploits, a steeply wooded site and its terraces are cantilevered out over the waterfall below, the solid core of the house on the upper slope acting as a counterweight to the cantilevers.

*Lord Esher, Stephen Macbean, Richard Seifert.*



The Masjid-i-Jami, or Friday, mosque in Isfahan, Iran, left, was founded in AD 760 and has frequently been enlarged, including the addition of two domed chambers in the 11th century. It has some fine Seljuk brickwork and mosaic tiling. Maxwell Fry voted for it because of its "complete harmony of great forms and volumes".

*Sherban Cantacuzino, Maxwell Fry, Lord Norwich.*



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## 3 Votes

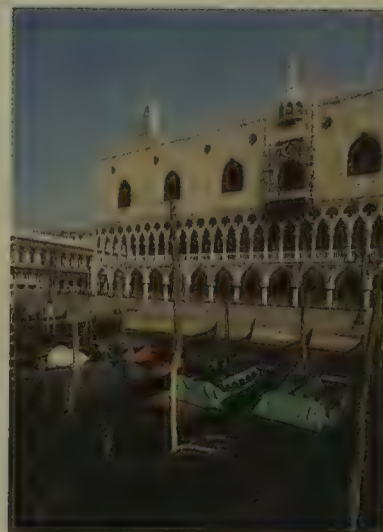


The elegant terraced houses of the Royal Crescent, Bath, top, designed by John Wood the younger, were built between 1767 and 1775. For Norman Foster they are "the antithesis of suburbia, sprawl and meanmindedness".

*Patrick Cormack, Norman Foster, Sir William Rees-Mogg.*

Philip Johnson built his steel-framed glass house in New Canaan, Connecticut, USA, above, in 1949 as his bachelor retreat. The short brick tower contains the bathroom and fireplace. Norman Parkinson described it as "a small glass cube in a forest".

*Sir Hugh Casson, Norman Parkinson, Norman St John-Stevas.*



The Doge's Palace, Venice, above right, was begun in the ninth century, restored and enlarged over several more and finally completed during the Renaissance. It was chosen as the loveliest secular Gothic building in the world.

*Alec Clifton-Taylor, Lord Norwich, Richard Seifert.*



The Radcliffe Camera in Oxford, right, was built between 1737 and 1749 to James Gibbs's design. Michael Middleton chose it "pre-eminently as the climax of the townscape drama which unfolds as one moves along Catte Street".

*Michael Middleton, Sir William Rees-Mogg, Lord Reilly.*



The church of the Sagrada Familia in Barcelona, right, was designed by Antonio Gaudí in 1883. Only one transept, with one of its four towers, was finished when he died in 1926, and work is still incomplete. For Norman Parkinson this Gothic-style church is a “brilliant stone mass as light-hearted as lace”.

*Peter Blake, Bernard Levin, Norman Parkinson.*

The Pyramids of Giza, far right, built between 2600 and 2500 BC entomb the Pharaohs of the Fourth Dynasty. John Julius Norwich thought they were “not strong on subtlety perhaps”. Elizabeth Longford sees the Great Pyramid as “the tomb of time”.

*Lady Longford, Lord Norwich, Sir David Wilson.*



Bourges Cathedral, begun towards the end of the 12th century by Henri de Sully and largely completed by 1324, is remarkable among Gothic cathedrals for its sense of breadth and for its unusual lack of transepts. It has a fine collection of 13th-century stained glass windows.

*Lord Anglesey, Alec Clifton-Taylor, Lord Bullock.*



The Villa Savoye at Poissy, built between 1929 and 1931, is one of Le Corbusier's most classic and influential buildings. The glass-walled living area on the first floor wraps in an L-shape around a terrace. Sir Philip Powell thought it lovely to look at and to move around in, and lovely to live in.

*Stephen Macbean, Sir Philip Powell, Professor Alberto Sartoris.*



The Temple of Heaven in Peking was built in about AD 1420 by the Emperor Yung-Lo, and has been immaculately restored by the People's Republic. Lord De L'Isle sees it as “eloquent of the Chinese subtle understanding of form”, and Lord Perth recommends it “of an early morning with no one about”.

*Lord De L'Isle, Lord Perth, Sir Ralph Verney.*



The Liverpool Anglican Cathedral, designed by Sir Giles Gilbert Scott and begun in 1904, is a Gothic revival building of red sandstone. “Glorious and most imaginative” is how Gavin Stamp described it and Raymond Andrews called it “the most spiritual building built this century”.

*Raymond Andrews, Lord Reilly, Gavin Stamp.*



San Carlo alle Quattro Fontane, built between 1638 and 1641, was the first church in Rome designed by Francesco Borromini. The design is a Greek cross crowned by an oval dome. Roger Scruton described it as “Borromini's masterpiece, totally integrated into its surroundings”.

*Lord Kennet, Sir Denys Lasdun, Roger Scruton.*



The theatre at Epidauros in Greece was built by the younger Polykletos in the fourth century BC. Sherban Cantacuzino chose it for its “perfect expression of its function as a great place of assembly”.

*Bernard Ashmole, Sherban Cantacuzino, Sir Denys Lasdun.*

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Next month: Buildings receiving two votes, and a further selection of judges' choices in full.





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June 6, 1944. The final outcome of the Second World War was determined in a few critical hours. The biggest armada in history crossed from England's south coast to Normandy, secured five separate beach-heads putting more than 130,000 men ashore with 6,000 vehicles and 4,000 tons of stores and caught Hitler, still expecting an invasion in the Pas de Calais, on the wrong foot. Once the beach-heads were established victory in Europe became assured. The special features on the following pages commemorate the 40th anniversary of the D-Day landings.

# D-DAY+40

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Tom Pocock describes how Operation Overlord was conceived and carried out, 60

---

Map of objectives and positions reached, 66

---

Some D-Day survivors talk to Alex Finer, 68

---

Major John Howard recalls the night raid on Pegasus Bridge which launched the invasion, 69

---

Doon Campbell, first seaborne reporter ashore, re-lives the landing on the beaches, 71

---

Angela Bird gives details of how and where to join the celebrations, 76

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# ON THE WAY BACK TO VICTORY

Never had the verse of the 19th-century French poet Paul Verlaine commanded greater attention. "Les sanglots longs des violons d'automne" recited the BBC reader. But it was the next line that really mattered: "Bercé mon cœur d'une langueur monotone". The first line about the sobbing violins of autumn was the long-awaited alert to the Resistance fighters in German-occupied France; the second (such irony in that "soothing of the heart with a dull languor") was the final call to arms. Liberation would begin at midnight. Tomorrow would be D-Day.

Tom Pocock describes how the Allies mounted the vital invasion of Normandy which turned the course of the war.

An air of uneasiness had pervaded the first half of 1944. So much had been promised and planned for so long. There had been endless talk of invading the Continent and marching on Berlin. Would it ever happen?

At the beginning of June it was exactly four years since the defeated British Expeditionary Force had been brought home from the beaches of Dunkirk. But even then Winston Churchill had started to prophesy a vengeful return. At first there had been only commando raids and bombing from the air. Then, two years later, with the United States and the Soviet Union as allies, it had been possible to make ambitious plans for a counter-attack and these had been discussed by Churchill and President Roosevelt in Washington only a fortnight after the Americans had joined the war.

From the beginning the British and Americans viewed it differently. Churchill wanted a northward thrust from the Mediterranean into the Balkans, then to Germany. This would preempt a Russian Occupation of Eastern Europe. Roosevelt, more trusting of Stalin, favoured a direct assault from England across the Channel using massive manpower and armour to overwhelm the enemy from the west as the Russians were doing in the east. Stalin, naturally, supported Roosevelt's strategy.

In 1943 a planning staff was assembled in London with Lieutenant-General Frederick Morgan as Chief of Staff to a Supreme Allied Commander yet to be appointed. He accepted Lord Mountbatten's earlier recommendation to choose between two possible sites for landing: the Pas de Calais, between Dunkirk and the mouth of the Somme, or the coast of Normandy in the Baie de Caise.

The first was the obvious choice because it was the shortest sea-crossing and within easy reach of English airfields; but it was also the most heavily defended and was exposed to the full force of the prevailing westerly winds. The second was farther away and fighter aircraft from England would be able to stay above its beaches for only 20 minutes before returning to refuel, but it was sheltered from those dangers, westerlies by the Cotentin peninsula, was far less heavily defended and

airstrips could later be built ashore.

So Normandy was chosen. The Allied armies would have to land across open beaches because the disastrous raid on Dieppe in 1942 had demonstrated the difficulty of trying to capture a defended port, and both Cherbourg and Le Havre were now German fortresses. Three solutions were found: an armada of landing craft, which would unload men and cargo directly on to the beaches; a flexible pipeline to pump fuel under the Channel, code-named Pluto; and two artificial harbours, code-named Mulberry, which would be towed across the Channel in sections and assembled off the Normandy coast.

A secondary attack was planned. Churchill still proposed the Balkans but Roosevelt and Stalin chose the south of France, where it could relieve German pressure on Normandy if that invasion began to stall (and would not interfere with Russian plans).

The assault on Normandy, code-named Overlord, was to be launched in the late spring or early summer of 1944, and the secondary attack, Anvil, would follow soon after.

At the beginning of the year the commanders of the enterprise were appointed. Since the United States would eventually provide most of the men and equipment, the Supreme Commander was to be an American. General Dwight D. Eisenhower, who had had no experience of command in battle but had proved himself a brilliant co-ordinator of military effort while Commander-in-Chief of the Allied forces in French North Africa.

Since the bulk of the assault force and its naval support would be British, the invasion and the battle to hold, expand and finally burst out of the beach-head would be planned and directed by the most successful fighting general yet produced by either ally, General Sir Bernard Montgomery. He had defeated the Germans in the North African desert, Sicily and Italy.

Taking over Morgan's planning staff, Montgomery at once replaced men and ideas with his own. Out went middle-aged "Whitehall warriors" and in came bright, pushy young brigadiers from the desert campaigns. As one of the former, taking his cue from Montgomery's liking for cricketering meta-



phors, put it: "The Gentlemen are out: The Players are in."

The scale of the planned invasion was more than doubled: Morgan's initial assault was to be by only three divisions, with an airborne brigade on either flank, over a front of 25 miles; Montgomery wanted an assault by five divisions with three airborne divisions to be dropped on the flanks and 12 more divisions to follow immediately, on a front of 50 miles.

With their command of the sea and air, the Allies expected to breach the

**Montgomery at once replaced men and ideas with his own... "The Gentlemen are out; the Players are in."**

formidable defences of the Atlantic Wall—even at terrible cost. Much was already known about the beaches and coastal defences from aerial photography, from close study by patrols landed from the sea and from agents within France. Having broken German codes, they knew of most important command decisions as soon as orders were transmitted.

Under Hitler's overall command, and forces in the west were led by Field Marshal Karl von Rundstedt, now 69 but a skilled professional with a reputation for never having lost a battle. The army group facing the most prob-

able invasion beaches between the Low Countries and Brittany was commanded by Montgomery's opponent from North Africa, Field-Marshal Erwin Rommel, an imaginative swash-buckling leader and a master of improvisation. The two Germans differed in their views as much as in temperament.

Neither knew where the Allies would land, so von Rundstedt planned to hold his Panzer divisions well back from the coast until the invaders were ashore, then destroy them in a massive counter-attack. Rommel maintained that these tanks would be destroyed by the Allied air forces on their way to the battle and so must be concentrated close behind the coastal defences to fight the great defensive battle on the Atlantic Wall itself. Unable to reconcile these differences, they sought arbitration from Hitler who forced a compromise—some tanks forward, some held back, but all under his own personal control.

Rommel's command consisted of two armies: the 7th in Normandy and Brittany, and the 15th deployed eastward from Normandy to the Low Countries and concentrated in the Pas de Calais. The 7th consisted of 13 divisions, and the 15th of 17, and they were supported by three and four Panzer divisions respectively. These came under the separate command of Panzer Group West directly subject to Hitler's will. Immediate reinforcements could come from von Rundstedt's forces in



the rest of France, which included three Panzer divisions (also under Hitler's control) and one of mixed armour and motorized infantry.

It was clear to Montgomery that if the German armour could attack the beach-head before his armies were ashore and ready for defence, they would be driven back into the sea. So, to mislead them into expecting the invasion elsewhere, the great deception—code-named Fortitude—began. This exaggerated the strength of the invaders and tricked the enemy into believing that they would attack anywhere but Normandy—most probably in the Pas de Calais. Vast phantom armies were formed and given names, commanders and substance by dummy

Preparing for battle: Left, an aerial reconnaissance photograph of German beach defences. Above, the Allied Supreme Command, Lieutenant-General Bradley, Admiral Ramsay, Air Chief Marshal Tedder, General Eisenhower, General Montgomery, Air Chief Marshal Leigh-Mallory, General Bedell Smith. Right, American troops march to embarkation. Below left, a cartoon of Churchill from the *Daily Express* of June 8, 1940. Below right, Eisenhower's message to the invasion force.

tanks, camps, aircraft and ships in south-east England and by the volume of their radio signals.

Such trickery was compounded by the Germans themselves because, to compensate for expected reductions in their intelligence estimates of Allied strength before their reports reached Hitler, they exaggerated them only to find, when it was too late, that these exaggerations had been accepted at face value. So, when reinforcements became available, they were sent to the 15th Army in the Pas de Calais and not to the 7th Army in Normandy.

D-Day was set for early June and the preliminary bombardment from the air began with the aim of isolating the intended battlefield by cutting its road and rail communications. But to point to the Pas de Calais as the destination, double the tonnage of bombs was dropped there as on Normandy, although these were mostly aimed at communications between the latter and Germany. Rommel did, in fact, fear an attack on Normandy in support of the main assault on the Pas de Calais and was strengthening coastal defences there to such an extent that Montgomery wondered whether surprise had already been lost. ➔



Soldiers, Sailors and Airmen of the Allied Expeditionary Force!

You are about to embark upon the Great Crusade, toward which we have striven these many months. The eyes of the world are upon you. The hopes and prayers of liberty-loving people everywhere march with you. In company with our brave Allies and brothers-in-arms on other Fronts, you will bring about the destruction of the German war machine, the elimination of Nazi tyranny over the oppressed peoples of Europe, and security for ourselves in a free world.

Your task will not be an easy one. Your enemy is well trained, well equipped and battle-hardened. He will fight savagely.

But this is the year 1944! Much has happened since the Nazi triumphs of 1940-41. The United Nations have inflicted upon the Germans great defeats, in open battle, man-to-man. Our air offensive has seriously reduced their strength in the air and their capacity to wage war on the ground. Our Home Fronts have given us an overwhelming superiority in weapons and munitions of war, and placed at our disposal great reserves of trained fighting men. The tide has turned! The free men of the world are marching together to Victory!

I have full confidence in your courage, devotion to duty and skill in battle. We will accept nothing less than full Victory!

Good Luck! And let us all beseech the blessing of Almighty God upon this great and noble undertaking.

*Dwight D. Eisenhower*





In February the British Isles were sealed off from the outside world as far as was practicable and, as the invasion forces prepared for their move to ports of embarkation, a prohibited area, 10 miles deep, was established round the coast from Land's End to the Wash. D-Day was now planned for June 5, and on June 1 the vast camps where the armies waited were closed and the soldiers told what to do.

Three and a half million soldiers, sailors and airmen would be involved directly or indirectly. The air forces to support them numbered some 13,000 aircraft, including 4,000 bombers and 5,000 fighters. The fleet to carry them across the Channel consisted of 4,000 landing craft and 1,600 merchant ships, escorted by 1,200 warships. Meanwhile, in France, tens of thousands of Resistance fighters, alerted by the BBC broadcasts of that first line of Verlaing's, stood to arms. In Normandy they had been reinforced by hundreds of agents and 1,500 tons of weapons parachuted to them over the preceding three months.

Then the most unpredictable factor intervened: the capricious weather of the Channel. On Sunday, June 4, rising wind whipped the Channel, pounding the beaches of Normandy with surf. No landing would be possible under such conditions and Eisenhower could postpone it for only 24 hours while the right conditions of moon and tide prevailed. Around the coasts of Britain the soldiers, already embarked, waited tensely.

That evening and again in the early hours of Monday, Eisenhower and his commanders again assembled before the wall-map of the Channel and the coast of Normandy in the library of Southwick House, a headquarters outside Portsmouth, to hear the latest weather forecast. This was that the wind might moderate, but only for a time. There was a chance and Eisenhower took it. After asking each of his commanders for their opinion he announced, "Okay, we'll go." Within two hours the convoys of troopships

Getting across the beaches: Royal Marine Commandos go ashore from landing craft. Right and below right, troops assemble on the beaches while others press on under heavy shellfire.

and landing-craft were heading for the Baie de la Seine. And the BBC broadcast that second line of verse: "*Bercent mon coeur...*" There was no turning back now.

Already two midget submarines of the Royal Navy were lying on the surface and set up the radar beacons which would guide the invasion to their destinations. That evening nearly 24,000 airborne soldiers climbed into their parachute harnesses, or boarded gliders, ready for take-off. The battle would begin at midnight.

But enemy ears had also heard that broadcast and, a few had understood its meaning. Intelligence officers with

**There was a chance and Eisenhower took it... He announced, "Okay, we'll go" ... There was no turning back now.**

the German 15th Army in the Pas de Calais passed the news to its headquarters and as Rommel was on leave in Germany, to von Rundstedt. He was not impressed: there must be a mistake; the weather was far too bad for an invasion to be attempted. So the 15th Army stood to arms but no other defenders were alerted. In Normandy the 7th Army spent a quiet evening. In the first minutes of June 6, they were rudely interrupted.

First came the soldiers from the sky. The task of the three airborne divisions was to secure the flanks of the beach-head. To the east the British 6th Airborne Division would land by parachute and glider to seize or destroy the bridges over the Orne and the parallel Caen canal and to establish a bridge-head east of the river to meet the



The move inland: Top, the American Field Artillery in action near Bayeux. Above centre, a soldier shelters in a slit trench in the front line. Left, an American truck passes by an abandoned German Tiger tank.





## The Loving Cup

The loving cup and the grace cup are sometimes thought to be much the same thing. So they are in the ceremony of the drinking but their origins are very different. The true loving cup had a lid and the one about to drink would turn to the neighbour on his right who would remove the lid with his right (or dagger) hand and thus keep it innocently occupied. The grace cup which also passed round the table, was instituted by a Scots queen who conceived the idea of keeping back a bumper of specially choice wine until after grace had been said and thus keep the diners in their places.

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## D-DAY+40

expected counter-attack. To the west the American 82nd and 101st Airborne Divisions would land at the base of the Cotentin peninsula to cut roads and bridges and prevent the enemy reinforcing the garrison of Cherbourg.

As they approached the Normandy coast a second, make-believe invasion was bewildering the radar operators and sentries along the Pas de Calais. As dummy parachutists descended there, real ones were floating down into Normandy; suddenly, they seemed to be everywhere. Indeed they were scattered far more widely than intended: the darkness, the rough weather and anti-aircraft fire had confused the pilots and many dropped their parachutists, or loosed their gliders, far from the planned dropping and landing zones. Amazingly, those who did reach them achieved their aims, skill and courage compensating for lack of numbers and fire-power. In the east British gliders crash-landed within a few yards of a bridge over the Caen canal, their troops scrambling from the wreckage to take it by storm.

Before the armies could land from the sea, the shore batteries had to be silenced. First, British bombers dropped 6,000 tons of bombs along the beach defences. Then the warships' heavy guns opened fire: from the great 16 inch guns of battleships to the 5 inch rockets launched in salvos of 1,000 from support-ships. Two of the most threatening batteries, one to the east, one to the west, were to be taken by storm, since it was feared their concrete emplacements might withstand the heaviest bombardment.

At Merville a British airborne battalion tried to crash-land gliders on top of the battery but came down outside its defences and had to assault it with heavy loss. At Pointe du Hoc American Rangers scaled 100 foot cliffs from the sea to capture another, again at high cost. In both attacks the gallantry and sacrifice were in vain: at Merville the guns were found to be far smaller than expected; at Pointe du Hoc they had been moved elsewhere and their casemates mounted only dummies.

The main assault was made by two armies: the American 1st Army, commanded by General Omar N. Bradley, to the west and the British 2nd Army, commanded by Lieutenant-General Sir Miles Dempsey, to the east. The Americans landed at two beaches: Utah, at the base of the Cotentin peninsula, and Omaha, eastward from the River Vire. The British went ashore at three beaches: Gold, Juno and Sword, between the Americans and the mouth of the Orne. Because of the tide flooding up the Channel and the need for the landing-craft to beach at half-tide to reduce both the risk of striking mined underwater obstacles and the length of open beach for the infantry to cross, the times of landing were phased. This meant that the Americans went ashore at Utah an hour and a quarter

before the British landed at Sword. This time lag theoretically gave the German tanks based near Caen time to reach the coast before the British landed—but it was yet another risk that had to be taken.

While the Americans relied on weight of numbers and fire-power to breach the Atlantic Wall, the British had evolved ingenious fighting-machines to help them breach the defences. There were tanks that swam ashore, beat a path through minefields with iron flails, squirted liquid fire, threw huge explosive charges, laid rolls of matting over soft sand or formed themselves into bridges for other tanks to cross. These bizarre machines were formed into the 79th Armoured Division and nicknamed "Hobart's Funnies" after its commander and foremost innovator, Major-General Sir Percy Hobart.

At dawn on D-Day an extraordinary panorama was lit by the rising sun. The Baie de la Seine filled with thousands of ships and the thunder of their guns. In support of the landings was a fleet that included seven battle-ships, 27 cruisers and 164 destroyers and almost the whole of the Allied air forces based in England. The beaches

**A German battalion was waiting . . . Landing through the surf, the unprotected infantry were cut down in hundreds by machine-guns.**

disappeared under the flame, smoke and dust of bombardment as the columns of landing-craft steered for the shore.

Luck was even-handed on D-Day. At Utah the American assault craft were swept by the tide nearly 2 miles south of their intended beaches. They went ashore where the German defences happened to be at their weakest; 23,000 soldiers landed that day and joined forces with the airborne troops at a cost of only 197 casualties.

But at Omaha, again by chance, a German infantry battalion was on beach-defence exercise and so was ready and waiting for the attack along the 4 miles of high dunes above the beach. Here for fear of the shore batteries, and lacking the special defence-breaching tanks, the American commander launched his small assault craft 12 miles from shore and his swimming tanks so far out that nearly all of them swamped and sank in the rough seas. Landing through the surf, the unprotected infantry were cut down in hundreds by machine-guns. The survivors were pinned to the beach and by the end of the day 34,350 soldiers had landed at Omaha—at a cost of 4,452 casualties.

On the three British beaches losses were fewer because the defenders were less well prepared and Hobart's specialist armour was there to burst





through the minefields, barbed wire and interlocking fields of fire. Some 24,970 men landed on Gold beach that day, and next morning the advancing 50th Division captured the town of Bayeux, amazingly intact. At Juno the Canadians landed and thrust inland, although they failed to reach their main objective, the airfield at Carpiquet outside Caen. These two beach-heads quickly joined together but were kept apart from Sword beach by the Germans holding out at a strongly fortified radar post at Douvres high above the coastline. At Sword, the British struck south-east to relieve the airborne troops but they, too, were unable to take their main objective, the city of Caen.

This was the invasion, but was it the only one? Would an even heavier attack fall upon the Pas de Calais? Hitler thought it would and refused to allow von Rundstedt to move the 15th Army south to help the 7th, or to bring reserves from the south. Yet the Panzer division based on Caen was allowed to strike back. It just succeeded in reaching the sea at Douvres but lacked the strength to hold its ground. What broke the will of the German tank crews was not so much the spirited fighting they encountered but, as they first advanced, an enormous formation of 250 Allied aircraft roaring overhead towing 250 gliders. These were cast off and landed in their rear to reinforce airborne troops who had arrived the night before.

As darkness fell on D-Day Montgomery had reason for satisfaction. He had put more than 130,000 men ashore at a cost of more than 10,000 casualties, of whom about 2,500 had been killed. He had expected far heavier losses and some commanders expected the airborne divisions to lose as much as 80 per cent of their strength in the assault. Although he had failed to take Caen and its airfield, Montgomery could implement his strategy of thrust-



ing south-east to draw the bulk of the German armour on to the Anglo-Canadian front, leaving the Americans free to make sweeping advances against much lighter defences.

It was four days before Hitler would allow von Rundstedt to move his reserves of armour—five divisions but only two of them close to Normandy and ready to fight. Even then he insisted on leaving the 15th Army to await the still-expected invasion of the Pas de Calais. By the end of the first week the Allies held a single beach-head about 12 miles deep now faced by 12 German divisions with two-thirds of the Panzer formations facing the British and Canadians.

Now the invaders were off the beaches they faced new and unexpected perils. They had entered the hilly, wooded, *bocage* country of deep lanes, high hedges, thick stone walls and innumerable streams: ideal country to defend. Few German infantry divisions were first-line troops, but they fought as if they were, and the Panzer divisions, mostly veterans of the Russian Front, were probably the finest fighting troops in any army.

The Allies enjoyed command of the sea and air, but on land German

soldiers and weaponry seemed supreme. Almost all their weapons out-classed those of the Allies, none more decisively than their tanks, notably the huge Tigers, some of which had more than twice the weight and thickness of armour and far more lethal gun-power than the Allies' standard tank, the Sherman. By the end of June the battle for the beach-head had changed into the battle for Normandy, and on a front of about 100 miles 1,000,000 men were locked in combat, a total to be doubled by August. When tanks met tanks, the Germans usually prevailed. When the Allied air forces could blast a way through the German defences, the Allies had the men and the machines to pour through the breach.

The port of Cherbourg fell to the Americans on July 3 and Caen to the British and Canadians on July 8. On July 25 the Americans began their break-out from the beach-head and drove their tank columns westward into Brittany and eastward behind the reeling survivors of the 7th Army, striking northwards to trap them against the British and Canadians. Many of the German defenders of Normandy, and nearly all their equip-

Time for a royal visit and pictures: Above left, Field Marshal Alan Brooke, Churchill and General Montgomery at 21 Army Group HQ in Normandy on June 12. Above, King George VI is welcomed by General Montgomery in France on June 16. Left, a French girl poses with British glider troops.

ment, were destroyed or captured around Falaise, and on August 27 the Battle of Normandy ended.

It had been a hard-won victory, costing the Allies more than 200,000 casualties, of whom 37,000 were killed and some 20,000 missing. The Germans lost twice as many. Allied air forces suffered heavily, too, losing 4,101 aircraft and 16,714 airmen killed or missing.

In the 40 years since that summer veterans of the battle, and its historians, have argued over the decisions that decided its development and whether or not it could have been won more quickly, or at less cost. But on the rightness of one particular decision there is no dissent.

On June 5 the Germans thought bad weather would protect them from invasion and General Eisenhower had to decide whether to attempt it. Had he postponed D-Day again, as others might well have done, the conditions of moon and tide would next have been right a fortnight later. That was when a Channel gale of unexpected violence destroyed one of the two Mulberry harbours and reinforcements and supplies could not be landed at the other, or over the beaches. By the next possible occasion in mid July, the Germans would surely have known where the blow was to fall. They could have concentrated an invincible army of tanks in Normandy, while the ports of southern England were bombarded by flying-bombs.

Seldom, if ever, can history have been so much affected by so few words: "Okay, we'll go."







# A DAY TO REMEMBER

Some 6,000 Americans and 4,200 British, Canadian and other Allied troops were killed, wounded or missing by the end of D-Day. Eight survivors of the battle talk to Alex Finer about their memories of June 6, 1944.

**Kathleen Frost.** Then: 24, Secretary on Admiral Ramsay's staff. Now: Retired hospital administrator.



"My job at Southwick House, SHAEF HQ, involved typing up operations orders for naval commanders. There was a meeting of the Chiefs of Staff on June 4 when the decision was taken to postpone the operation because the Met officer didn't think the weather suitable. They met again very early the next day when the decision was taken to go on June 6.

"From then on it was a bit idle in a way. We weren't allowed out of the house. There was great excitement when we finally knew they were off.

"It was a miserable misty day. I remember going to a shop in Droxford and buying some ammonia to remove some spots on my uniform. And that evening we went to a pub and had a celebration drink."

**George Honour.** Then: 24, in charge of X23 midget submarine. Now: Retired senior executive with Schweppes.



"The idea was to give the invasion force a foolproof navigational aid. There were just two X craft used—the X20 to mark the approach to Juno beach and my X23 for the approach to Sword. We had trained in Scotland. The submarines were 52 feet long, 5 feet in diameter and had a range of 1,000 miles. There were usually four on board. But we carried five for D-Day.

"We left Dolphin submarine base on the Friday (June 2). On Sunday we heard of the postponement. On Monday we put up and got the word. So on Tuesday, about an hour before dawn, 1 mile off Ouistreham on the edge of Sword, we surfaced and set up an 18 foot telescopic mast with a green light to seaward with a radio beacon and an echo sounder and set it off.

"As dawn broke, we were able to watch the invasion force approach. It was frightening—ships as far as you could see. Our markers were to make sure the DD amphibious tanks [Duplex-Drive amphibious Sherman tanks] got ashore. They had twin propellers which they blew off once they got on the beach.

"With that our job was done. We went to HQ ship, HMS *Largs*. I stayed on the sub. The rest of my men got off for exhaustion treatment—and came back on the sub smelling of rum."

**Carl Proffitt.** Then: 25, platoon sergeant, Co K 116th Infantry Regiment, 29th Division. Now: Retired manager, wholesale confectioners.



"We were part of the second wave going in to Omaha Beach at H + 30 minutes on LCVPs [Landing Craft Vehicle Personnel]. The water was so rough we landed a good way to the left of where we were supposed to. No one had touched down ahead of us. It was open beach. There was heavy fire—machine guns and German 88s—even before we dropped the ramp. Amphibious tanks were hit and sunk in the water. Men were strafed and hit by shrapnel from artillery and mortar fire. We were pinned down for an hour or more before we could clear our way through the barbed wire.

"There were 30 men in each boat team—a combat unit including a machine-gun squad, riflemen, a mortar squad, a messenger, a demolition team and wire-cutters, the boat team commander and an assistant commander, which was me. The obstacles ahead were all mined. Men were getting their

legs blown off.

"Of the 1,200 men in the 116th, about 900 were dead or wounded before we cleared the beach. My team was lucky. We got about  $\frac{3}{4}$  mile inland before we received any injuries. We spent the first night just outside Vierville-sur-Mer as a guard unit for our Regimental HQ command post. We dug slit trenches and collapsed."

**Len Ainslie.** Then: 22, soldier with 5th King's Regiment. Now: Retired sergeant-major, Royal Welsh Fusiliers.



"We'd left Newhaven on June 5 and landed on Sword about 9 am. We were shot at from the houses opposite. Had a shell through our ship which killed 12. I was ordered off. I had been holding up one of my friends who had lost his leg. We pulled our way to the shore along a rope.

"Our job was to secure the beach. We were an anti-tank platoon. We waited on the road until our position was located. It was off the beach about 200 yards into a field. We got the gun—a 6 pounder—into position.

"That's when we ran into Lord Lovat and his commando group. He was being led by a piper. There were shells coming in and one of his chaps was badly wounded. They just knocked down the door of a cottage, put him on it and carried on. It was inspiring. In the middle of it all the Germans hit one of our ammo dumps. I had to move the unexploded shells."

**Bill Millin.** Then: 21, Piper with Lord Lovat's commandos. Now: Retired NHS nursing officer.

"I'd been with Lord Lovat for four years as his personal piper. We went over on the bridge of one of the landing craft. I was seasick most of the way. No 4 command went in first—they attacked the casino at Ouistreham.

"I piped our men ashore. Lovat had asked me to play 'Highland Laddie'. We were pinned down for a while on the beach. While the commandos were trying to dig in, I was asked for some crazy reason to march up and down playing 'The Road to the Isles'. It pleased some of the lads. But it attracted fire.

"We made for Bénouville. Were held up for a while. We got to Pegasus Bridge just after noon. Major John

Howard who had landed and captured the bridge came over to meet Lovat. That's when Lovat told him, 'Sorry old boy, we're 2½ minutes late'."

**Rev Henry Lovegrove.** Then: 36, padre with 6th Green Howards. Now: Retired Baptist minister.



"I went ashore on Gold within 70 minutes of the first landings—an hour after our first assault group. I had a clerical collar and no gun to carry. But I went down the scrambling net with a full pack and in uniform.

"I was fortunate in only getting my feet wet, but we lost some men who landed in shell holes and the boat went over them. My job was to work closely with the doctor. I remember thinking how narrow the beach was. We had to leave the wounded where they fell.

"The beach parties did a marvellous job. They were the real heroes. We lay waiting for the engineers to cut through the barbed wire. Stan Hollis, a company sergeant major of D company, single-handedly captured a machine gun post that was impeding our progress. [Hollis, now dead, was the only man to win the Victoria Cross for his heroism on D-Day.] We had about 90 casualties during the day. I spent that first night of D-Day in an apple orchard. Got no sleep."

**Robert Rae.** Then: 30, intelligence officer, Queen's Own Rifles of Canada. Now: Retired social services director.



"I remember a regatta-like atmosphere hanging over the little ships, riding quietly on a rolling sea, with France dead ahead. We had time to go below and open up a tin of Spam and a package of ration biscuits. Then a battleship swung broadside and a



black mushroom of smoke spouted from a gun.

"I went ashore at Bernières-sur-Mer some time after 8 am after the first two assault companies. First there was the sound of steel grating on sand, then the assault deck was lowered and the twin doors of the LCA swung open. There was a tall, grey-looking house with its roof half-torn off.

"B company had been given a bad time from a pill-box—about half were lost in the dash across the beach.

"We made it, about 3 miles, to our objective—Hill 80, near Anguerny. I shared duties on the wireless telegraph. We dug slit trenches—dug them willingly for a change. At about midnight I was woken by a runner and went with him to interview a truckload of captured Germans—not that I spoke much German. I sent them, under escort, to the military police POW cages. The worst of it was that afterwards I had about  $\frac{1}{4}$  mile to walk back to my trench. I was all alone on a dark road in recently held enemy territory. It was the longest and loneliest walk I've ever made."

**Nicole Ferté.** Then: 20, living 3 miles south of Pegasus Bridge. Now: Retired primary school secretary.



"I lived with my parents in a village called Hérouville Saint Clair. My father had a garage in Caen. We were all at home—I had two sisters and a brother—on the evening of June 5.

"It was hard to get information. There were German officers billeted in our house which made it risky even to listen to the radio. But on June 5 they weren't there. We heard the planes. Father told us to get up. We went outside. There were lights everywhere in the sky—gliders, planes, firing. A shipyard and a steelworks near us were being bombed.

"I remember lying on the ground sheltering my young sister. She was eight. We were cold that night. A teacher from a nearby school came to us. He said there was a badly wounded English soldier. I went, taking tea. He was in a terrible state. Father came with bandages and splints of wood. I went for the nurse. I got to her house. But she had gone and I was caught by the Germans. They made me lead them back to the soldier and took him away. He was dying."

# DROPPING IN ON PEGASUS

By choosing the area west of the Orne river for the Allied landings Eisenhower avoided the bulk of the German military strength in France, and particularly the Panzer divisions concentrated round the Pas de Calais. Two bridges carrying the coastal road between the villages of Ranville and Bénouville crossed the Orne river and the Caen canal, which ran parallel to it about 500 yards to the east. It was across these bridges that German Panzers would have to come to launch any effective counter-attack that might force the British troops on Sword beach back into the sea. It was across these bridges also that Montgomery's armour could break out across France. It was vital to capture the bridges intact, before the Germans had a chance to destroy them.

This task was given to glider-borne troops of the British 6th Airborne Division under Major John Howard. He led the first engagement in Occupied France on D-Day, and what follows is his personal and previously unpublished account of the attack on what was subsequently called Pegasus Bridge—the canal bridge, over which most of the fighting took place.

It was shortly after midnight on June 5/6, 1944. A *coup de main* force of 180 men of the British 6th Airborne Division crossed the French coast at 5,000 feet in six Horsa gliders. They were in the spearhead of the invasion, the first glider-borne force to land on D-Day. The honour of commanding this

operation was mine.

Behind camouflage-blackened faces the troops in the gliders were tense and strained. How many of the six gliders would reach the target area? Would we hit the anti-airlanding poles erected during the last week or so around the bridges? Would the 50-strong enemy

garrison be alerted? Would the impact on landing explode the primed grenades we were carrying? Would the enemy realize what was happening and machine-gun us before we had the chance to get out and hit back?

A month earlier, on May 2, I had been taken by my Colonel, Mike Roberts, to an inconspicuous country house tucked away by the River Avon on Salisbury Plain. There I had been "X"-listed by Brigadier Hugh Kindersley, which meant that I was fully briefed under the strictest secrecy. I was given first the broad Allied plan, second a more detailed plan of the 6th Airborne Division, and finally orders for the capture of the two vitally important bridges, situated about halfway between Caen and Ouistreham.

The extent of our intelligence amazed me. To supplement written and verbal information we had a 12 foot by 12 foot model of the bridges and surrounding area, complete in every detail down to the smallest bush and fold in the ground. There were also enlargements of aerial photographs taken by our fighters a week before.

The plan briefly was this: for the assault I would command three platoons attacking the canal bridge, using those of Den Brotheridge, David Wood and Sandy Smith, landing in that order. My second-in-command, Brian Friday, would deal with the river bridge and have under command the platoons of Tony Hooper, Tod Sweeney and Dennis Fox. The first platoon to arrive at the canal bridge would deal quickly with the pill-box, using grenades, and then cross the bridge and mop up the enemy on the other side. The second would clear up the inner defences, and the third, if three arrived, would join the first over the bridge and form the outer defensive perimeter. The sappers, after dealing with the explosives and telephone wires, would act as an infantry platoon and patrol between the bridges, about 500 yards apart. For the landing they were to be split into six sections, one attached to each platoon. Each glider would thus carry a platoon of 23 of the Oxfordshire and Buckinghamshire Light Infantry and five sappers.

The scheme duly received the blessing of my senior officers, including Brigadier Nigel Poett, commanding 5 Para Bde, under whose command the bridge's *coup de main* party would work for the landing operation. Brigadier Poett issued written instructions to me on May 2 which read: "Your task is to seize intact the Brs over R Orne and canal at Bénouville 098448 and Ranville 104746 and hold until relief by 7 Para Bn. If Brs are blown you will est personnel ferries over both water obstacles as soon as possible."

Now came the last-minute training. By this time the men had a good idea of our role, though they knew no

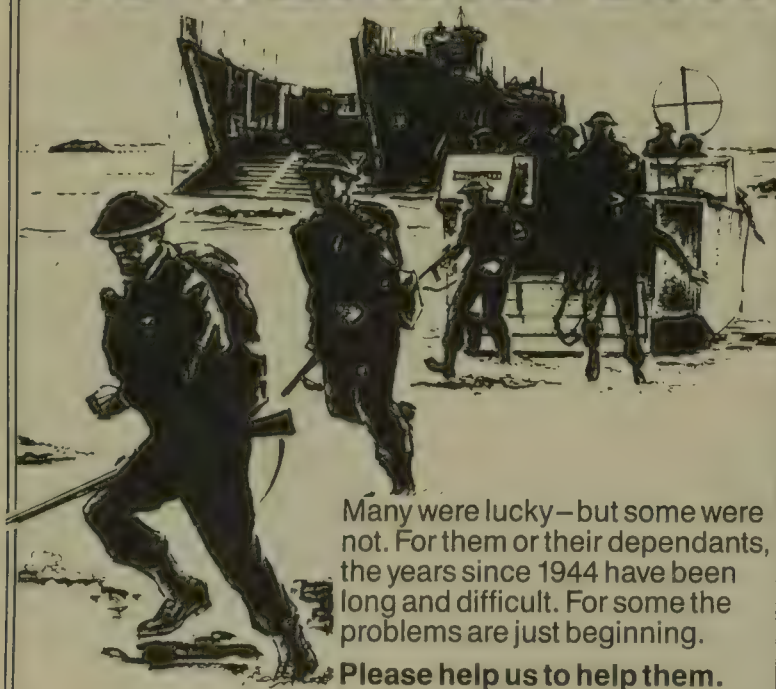


Major John Howard, and right, as he was in 1942. He led the first engagement in Occupied France on D-Day.





# 1944-1984 40 YEARS ON!



Many were lucky—but some were not. For them or their dependants, the years since 1944 have been long and difficult. For some the problems are just beginning.

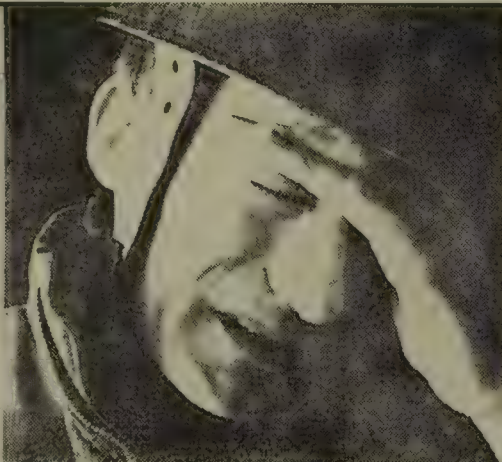
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## D-DAY+40

details. After careful rehearsals we attacked bridges right, left and centre within a wide radius of our station, Bulford, on Salisbury Plain. One thing apparent to all was the vital need for flexibility. We finished our training on the two Countess Wear bridges near Exeter. Except that these were only 100, instead of 500, yards apart, and much smaller, they were very similar to our objectives in Normandy.

Two days after returning to barracks at Bulford we moved to Transit Camp near Bournemouth where we were sealed until we crossed the Channel for Operation Overlord. Permission was given by Divisional HQ at Harwell to start briefing almost immediately, and everyone saw the model, maps and aerial photographs for the first time. The briefing hut was set away from the rest of the camp under armed guard. Every detail of the plan was drummed home repeatedly so that even under the worst conditions action would become almost automatic. Our glider pilots simply exuded confidence. They had been training under the code-name exercise "Deadstick" for several months, and were the pick of the Glider Pilot Regiment. On a dirty night they could land their big Horsa gliders on a sixpence.

After a false alarm on June 4, orders to go reached us fairly early the next day. Trucks took us up to the airfield soon after 2200 hours and we immediately emplaned. I was with the first platoon of my party and our glider pilots were Staff Sergeants Wallwork and Ainsworth. Towed by Halifax bombers we took off at one-minute intervals, starting with the glider I was in at 2256 hours. We saw patterns of enemy flak in all directions, but fortunately not too near us. We had a remarkably quiet crossing. Wallwork cast off over Cabourg and immediately dived to about 1,000 feet so that he and Ainsworth could get their bearings.

Having studied a specially made film—constructed from aerial photographs—every day for the last month or so, they knew the patchwork of fields of the French countryside like the covers of their Army pay books and soon recognized exactly where they were. Brotheridge unclipped his safety-belt and leaned forward while we held on to his equipment, so that he could open the door facing us; this was to assist a quick getaway. Through the open doorway we could see the dark, quiet fields of France with cattle grazing unconcernedly, then a sleeping village and the outline of a château.

Suddenly our glider did a steep bank and sharp right-hand turn. Through the door we saw first the river and then the canal; another steep right-hand turn and I knew we were dead on course and coming in to land. Beads of sweat were glistening on Wallwork's face as he controlled the heavily laden glider. The success of the whole operation, to say nothing of all our lives, depended on the skill of our pilots

during the next few moments of stark fear.

I could see the canal rushing past us as we came in to land at tree-top level at about 100 mph and felt everyone tensed up to meet the terrific impact. Then, *crash!* We felt the wheels being wrenched off and the skids tearing through the uneven surface of the field. For a fraction of a second we were airborne again, then our 75 mph dropped to zero with a horrible grinding noise. Suddenly it seemed that all hell was let loose, with smashing woodwork, dust, sparks, safety belts tugging at our bodies, and then a deathly silence.

I remember feeling myself all over to see if my bones were still intact. It was a frightening moment. My steel helmet had been jammed down during the impact of landing. The first thing I saw when I eased it up was that the door had splintered into a tangled mass of plywood and the nose of the glider had telescoped so that we would have to break our way out.

We knew that the glider pilots were trapped in the cockpit, but our duty was to get clear and disperse before the Germans could catch us together and open up with machine guns. First of all, where were we? To my complete amazement I saw that the nose of the glider had gone clean through the wire defences around the German position, and less than 50 yards away was the tall tower of the bridge.

Almost immediately the leading section set about its job of putting the pill-box out of action. Phosphorus smoke grenades burst by the side of the pill-box and, as planned, somebody slipped through the smoke to pop his high-explosive grenade through a firing slit. The rest of the platoon, Den Brotheridge at the head, dashed over the bridge as enemy fire came in from several directions.

**The nose of the glider had gone clean through the wire defences... less than 50 yards away was the tall tower of the bridge.**

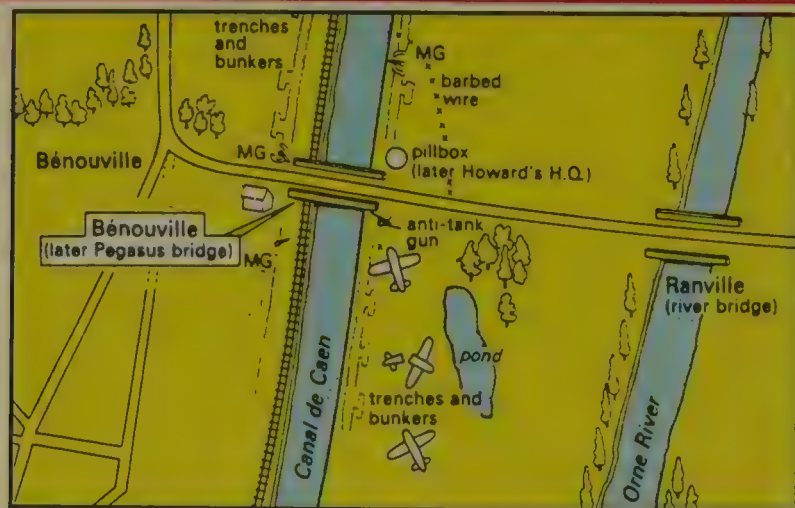
A second crash heralded the arrival of another glider, and David Wood panted up to me at the head of his energetic platoon. Their task was to clean out the inner network of trenches. They ran into quite a bit of fire. Then to my great relief Sandy Smith appeared, as if out of thin air, limping rather badly—he had been injured during the landing. His glider had broken in half and a lance corporal had been killed. At the same time I received the bad news that Den Brotheridge had been seriously wounded gallantly leading the platoon across the bridge and was unconscious.

News of action at the other bridge came over the air very soon. Tod Sweeney's platoon had landed about 500 yards short of target, and while they



## FRONT-LINE REPORT

Doon Campbell of Reuters was the first seaborne British correspondent to land in Normandy on D-Day. He went in with the Marine commandos—part of Brigadier Lord Lovat's No 1 Special Service Brigade—on the 2 mile long Sword Beach at the extreme left flank of the invasion, 8 miles from Caen. The Brigade's objective was to silence German coastal batteries on the landing beach, to clear several villages at the mouth of the River Orne and push inland to link up with the 6th Airborne Division. Campbell landed at 9.06 am. This is his account of the landing.



were sorting themselves out and crossing deep ditches Dennis Fox's glider landed between them and the bridge. Fox's men were first on to the river bridge, and took it without firing a shot; they concluded that the German sentries had bolted on hearing what was happening on our side. According to Fox's men the gun-pits were still warm when they moved in.

Within 10 minutes of landing we were able to send over the air our success signal "Ham and Jam" indicating that both bridges had been captured.

By this time the Bosche had a couple of recon patrols probing our perimeter to find out what was happening. Then two enemy tanks approached us from the west. The leading one was well ahead of others and came clanking down the road towards the bridge. The only anti-tank weapon that we possessed was a dear old Piat, well sited alongside the road beyond the bridge, and all we could do was to hope for the best. If the Piat failed we could fall back on grenades. There was a hush as the tank approached the bridge. We seemed to wait ages for the Piat to open fire. Just as I was about to yell the order to attack with grenades and gammon bombs, we heard the familiar "pop" as the first Piat bomb was fired. It was a direct hit.

The tank must have been carrying a full load of ammunition. After the first big bang, it went on exploding viciously for so long that everyone within earshot, except those of us on the spot, thought we were having a battle royal on the canal bridge. It must have caused the Para boys who had dropped 30 minutes after we landed to put on a spurt, too. While the tank was exploding I received the sad news that

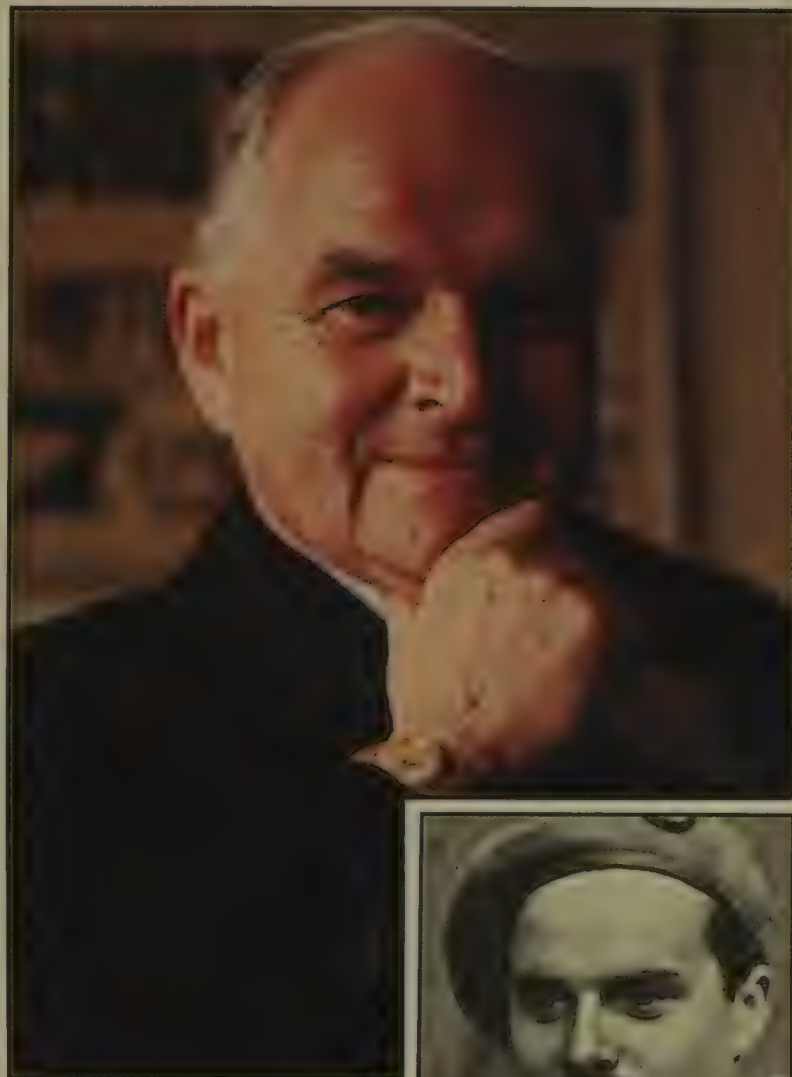
Top, map of Pegasus Bridge showing the crashed gliders. Above, Major Howard (left) who was in the first glider, leaning against its smashed nose. Illustrations from *Pegasus Bridge* by Stephen Ambrose, just published by Allen & Unwin, £8.95

Den Brotheridge had died without regaining consciousness.

Apart from a flying visit by Brigadier Poett, the first parachutists of the relieving 7 Para Bn (Somerset) reached us well over an hour after their drop and as they passed through my chaps on the bridges they received good-natured jibes about whether they had enjoyed their 48-hours' pass. They came up against the enemy just beyond our perimeter defences and remained in bloody contact until seaborne forces got through late in the day. But by first light everything was well under control.

We could hear things "hotting up" along the coast, preparatory to the seaborne landings. Many large naval craft were shelling Caen and the beaches. The canal bridge must have been in the direct line of fire and we seemed to get the "overs" from the beaches and the "unders" aimed at Caen.

Brian Priday in the sixth and last glider with Tony Hooper's platoon never came into the battle around the bridges. Unfortunately he landed by the River Dives several miles to the east and had a hectic but very gallant fight back to the bridgehead. Our casualties at the bridges were extraordinarily low—two killed and 12 wounded. This was mainly due to the wonderful job done by the glider pilots and, of course, to the element of surprise. But sadly I lost more than 50 men in Escoville the following day.



Doon Campbell today, top, and, above, shortly after D-Day. He crossed the beaches with the commandos.

We lay on deck crowded yet strangely lonely, warm yet shivering in the knifing wind, waiting for the long night to pass as the little boat, pitching in the lumpy Channel, groped through the darkness. We hardly talked. Excitement and uncertainty stifled any sense of fear. Too much was happening to be afraid. All that mattered now was the story.

The drone of aircraft high above—and reassuringly there—filled the last hour of darkness. Sleep, like food, seemed irrelevant. With dawn came the thunder of big guns and the sights and sounds of battle. Then a smudge, brown on black in the far distance: that was where we should land. Our landing craft zigzagged, or at least it tried to in its slow, cumbersome way, for the last mile or two, dodging shells coming to meet us.

Ships were everywhere, one or two smoking, even sinking, some fouling

uncleared obstacles, but most of them moving in massively and majestically towards the hazy coastline that was Normandy. For the last stretch the skipper opened the throttle and rammed the beach.

It was a wet landing. The ramp thrown down from the invasion craft was steep and slippery and I fell chest-deep in the sea lapping the mined beaches. The commandos, their faces smeared with camouflage grease, charged ahead, impatient for battle. My pack, heavy and sodden and harnessed tight round my



## 24 Hours of Shelling: 'Thank God for th

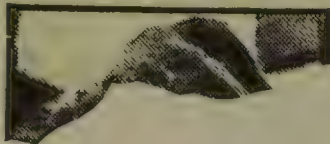
From Doon Campbell, Reuter's Correspondent  
(Advanced H.Q., Allied Assault Force, France, Thursday)

**SNIPERS** bullets, whining shells, diving planes, and the thunder of a great naval bombardment which shoots the typewriter off my knee every few seconds, are the rather disturbing conditions under which I am writing

I am several miles inland and a mile behind the frontline trenches. Between 9 and 10 last night the sky filled with hundreds of Allied planes cheered by the men on the ground.

I counted 400 Spitfires and Marauders nipping in and out of cloud as they escorted a giant force of Marauders and scores of troop-carrying gliders.

"C'est tres joli," said French boys who say of the Allied invasion—  
"C'est tres chic."  
"miracle that"



shoulders, seemed made for easy drowning. But a lunge forward gave me a toe-hold on enemy territory.

Ahead lay the beach, a sandy cemetery with unburied bodies. The new dead and half-dead without limbs, blood clotting the sand, lay about. Just at that moment no one was there or had time to tend the wounded.

We had made it. We were in Fortress Europe: this was D-Day, Jour-J. We were on the beach before the Supreme Commander issued his first Overlord communiqué: "Under the command of General Eisenhower Allied naval forces supported by strong air forces began landing Allied armies this morning on the northern coast of France."

What to write, when to write, how to write? It was no good trying to bolt up that beach with the commandos, many carrying collapsible bicycles. The load on my back, dripping like my trousers, weighed a ton, or so it felt. And every step was an effort. I edged along the protective shelter of a garden wall, crossed the pot-holed road and stumbled into a ditch. The commandos moved on and the brooding enemy-ridden woods swallowed them up. With the wounded I stayed in that ditch 200 yards in from the beach.

The best, the most positive and helpful advice before invasion had been "land fast, get off the beaches and inland as fast as possible". I had tried to do that but was I far enough inland? We dodged death and fought for life in that shallow furrow. We clawed at the soggy soil for depth that made us feel safer from the withering fire of mortars and shells. The moaning minnies and 88s, most of them falling short or flying overhead, hardly let up. Earth spurted in with every near explosion and more water seeped through our clothes, but all of us thanked God for that damp, dirty ditch.

With each pause in firing I was wrestling to slip out of the pack. What an effort! But I got it off and almost furtively opened it. The little portable typewriter had not had time to suffer ill effects from the salt water. I got a bit of paper in and started pecking at the keyboard. It was no good. Every time I tried to type a mortar landed a few

yards away or hit the lip of the ditch and a shower of dirt clogged the keys. So in a notebook I scribbled a few lines because it was becoming urgent now to get copy back to Reuters to report that the invasion was taking place; that men and armour and all the impedimenta of war were pouring ashore; that Germany's west wall had been penetrated and we had taken our first prisoners. There in front of me I counted 60 prisoners being marched along the beach road. They were young men who looked staggered at the weight of Allied shipping. Their eyes were riveted on the conglomeration of vessels.

I wriggled and crawled back to the beach, lying flat every few yards as if to reduce the target area, then forward again when I imagined the Germans were reloading. A naval officer operating a shuttle to ferry more men and supplies took that first grubby bit of paper addressed to Reuters with the dateline: A ditch 200 yards inside Normandy.

The Germans now seemed to have guns trained on parts of the beach and were hosing them with fire. It was becoming unwise to hang around. The Channel was thick with ships of all shapes and sizes. Almost unheeding the murderous fire, beachmasters carried on unloading more men, guns, lorries, supplies—everything needed by an invading army—amid a shambles of twisted steel defences sticking up out of the low tide and battered boats. The noise was deafening, the pace frenetic. Only the dead knew peace.

My conducting officer—his first name was Hamar and he belonged to a pukka regiment and proved immensely helpful in those first hours—and I had little sense of time or direction. The Germans seemed to have us hemmed in on two sides to the east and south. The beach and the sea were north so we thumbled a ride west. With a foothold on an armoured car we finished in an orchard where soldiers were digging fox holes. I borrowed a trenching tool—or was it a spade?—and tried to dig, but it was a poor effort and the bullets were getting too close for comfort and rumour had it that tanks—not ours—were almost on top of us so we evacuated that area fast.



Doon Campbell, sitting on General Montgomery's immediate left, attends the first briefing after the invasion.

We went back the way we had come. Traffic was building up and snipers left behind were up trees, in hedgerows and bracken, in cellars and attics, in ruins and church steeples, their rifles crackling. They were becoming a nuisance.

In Ouistreham I found a deep dugout at the bottom of a garden. It was damp and smelly and it could have had rats or mines in it but it was a place to flop and maybe it was safe. I was content with my hole. Above, the sky was filled with Allied planes—a giant force

**"Every time I tried to type a mortar landed a few yards away or hit the lip of the ditch and a shower of dirt clogged the keys."**

of bombers, transports and troop-carrying gliders, with fighters weaving protectively through the massed formations of heavies. The procession lasted nearly an hour and the din was fiendish as German guns tried desperately and vainly to stop them. On and on they came like an unstoppable armada and the low whine of diving gliders became as music to us.

I had an agonizing night shivering and sneezing. When it got really dark the Luftwaffe came out—it was the first appearance of German planes all day—to bomb the beach and the troops between the beach and the front. I saw one plane shot to bits as it caught the beam of a searchlight. Another fell, a flaming ball, victim of intense anti-aircraft fire.

At first light I went up the garden to the house, a three-storey detached building with fluted wooden shutters on the first two floors: An elderly Frenchwoman offered a chair in which a German officer had sat a little earlier. A familiar rat-tat-tat interrupted our conversation. Through the front window I saw British soldiers firing at snipers on a roof-top as they wriggled along the edge of a privet border. War in the garden! Two bullets had already

come through the window. The soldiers came through the house looking for snipers. They thought the snipers might be upstairs, then they thought they might be in the dugout—the dugout where I had spent most of the night. The old lady prepared an omelette and coffee. "C'était très joli," she said of last night's massed aerial formations.

Prisoners started filling Allied cages from H-Hour plus two. They included Italians. "Germany finished?" I said to one blond boy in green uniform. "Maybe now," he said, "before invasion—no."

I stayed within reach of the beach because for the first few days no organization within sight existed to take copy for transmission to the UK. Some messages uncensored went by naval dispatch boat at top speed across the Channel to home ports where the red-and-white courier bags were rushed to London by motor cycle and Jeep or teleprinted on the spot.

To find the commandos from whom I had parted company at the ditch I drove along a dusty road snaking through fields where poppies grew in profusion and horses and cows lay dead, across an orchard dormitory of slit trenches and through a hole in a wall to the squat, scarred farm buildings where Brigadier Lord Lovat had his headquarters. No one used the sand-bagged front gate. It was only 50 yards from the farmhouse but the Germans had been outside it the previous night.

At that moment they were not more than 100 yards away but Brigadier Lovat might have been strolling across the moors of his Highland estate. With loose pull-over, open-necked shirt, green beret and a rifle slung over his shoulder, he told me the operation had been "100 per cent successful". His men had carried out their mission and more. He was proud of them. Within three hours of forming up off the beaches, where they were met with a charge tempo on the bagpipes, the commandos had swept through several villages, neutralized nests of resistance and advanced 5 miles inside Normandy. They took their objectives and linked up with the airborne holding on to the captured bridges.

It was typical of Lovat that he came swinging up the road to meet the sky troops with a Scottish piper playing on either side of him. What style, what qualities of leadership this 24th Chief of Clan Fraser of Lovat had! It was the stuff that fires men's spirits in battle. For gallantry leading commandos he was awarded the DSO, the MC and several other decorations.

On D-Day plus 6 (June 12) I was able to report: "General Montgomery told nearly 50 correspondents tonight, 'We have won the battle of the beaches.'"



# D Day. Recollectors' items from Carringtons



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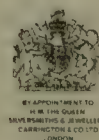
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## WHAT'S ON WHERE



June 6. The Queen & the Duke of Edinburgh attend ceremonies in Normandy, travelling in HMY *Britannia*. **Angela Bird**



# Ancient Babylon's Median Wall

by Robert Killick

The Median Wall, built between the Euphrates and Tigris rivers by King Nebuchadnezzar 2,500 years ago, was relocated last year by the British Archaeological Expedition to Iraq. A member of the team describes the excavations.

In 612 BC the city of Nineveh, capital of the Assyrian Empire, fell before the combined assault of the Medes and their Babylonian allies. This event marked a resurgence of the power of Babylon. In the succeeding half-century her victorious armies provided the wealth and captive labour with which Nebuchadnezzar, king of Babylon, was able to rebuild and embellish the capital city on a magnificent scale. Neo-Babylonian inscriptions have recorded the restoration of countless temples and palaces: Esagila, the state temple; and the great ziggurat of Babylon which became the legendary Tower of Babel; the Ishtar Gate and the Processional Way; the Southern Palace, newly built for the king. The reign of Nebuchadnezzar was a period of frenzied building activity.

The remains of many of his buildings, both at Babylon and at other major cities such as Ur, can still be seen by visitors to modern Iraq. But many others which the texts tell us were constructed at this time have remained undetected. One of the most famous of these is the so-called "Wall of Media". Clay cylinders found at the site of Tell ed-Der 40 miles north of Babylon and rock inscriptions cut by Nebuchadnezzar in the Wadi Brisa 400 miles farther west in Lebanon recorded the details of this wall. Nebuchadnezzar boasts that "to strengthen the defences of Babylon, I constructed a great earthwork, 30 miles in distance, above Babylon, from the bank of the Tigris river to the bank of the Euphrates. So that this earthwork should not be carried away by the battering of fierce flood waters, I faced its bank with bitumen and baked bricks."

Almost 200 years later the memory of this wall remained. In 401 BC Xenophon the Athenian marched with 10,000 Greek mercenaries against Artaxerxes, the Great King of Persia. The two armies clashed at the battle of Cunaxa near modern Baghdad. The Greeks were badly mauled and in their directionless retreat came to the Median Wall. This landmark Xenophon describes as a wall of baked brick and bitumen, 20 feet thick, 100 feet high, and 60 miles long. It was supposed to lie not far from Babylon. By the late third century BC knowledge of the wall was all but lost. The geographer Strabo recorded a wall built by

the ruin of the wall called that of Media which Xenophon describes; but I mention this supposition with much diffidence, and for the benefit of those better able than myself to judge of its being correct." And then, for a variety of reasons, his opinion was ignored by scholars for more than 100 years.

Today Bewsher would not recognize the area he so thoroughly mapped; the suburbs of Baghdad now sprawl several miles farther south, a six-lane highway is under construction and the landscape has been completely changed by an extensive new irrigation network. It was really only by a combination of good fortune and a little persistence that we were able to find again the ruins of *Habl es-Sakhr*. The honour for this re-location should perhaps go to a Dutch irrigation surveyor, Fey de Zwart, who first reported the scatters of baked brick noted by Bewsher in the last century. Independently, Professor L. De Meyer and Dr H. Gasche of the Belgian Archaeological Mission had been working in the region of Tell ed-Der since 1970. So in the autumn last year a team of archaeologists from the Belgian and British expeditions carried out a short season of survey and excavations to see if the ruins of *Habl es-Sakhr* really were the remains of Nebuchadnezzar's wall.

The remains are more eroded and indistinct than in Bewsher's day. They are now less than 3 feet above the plain and in many places even this slight rise has disappeared completely. But wherever Bewsher plotted the wall its presence can still be detected by a scatter of broken bricks. With the aid of mechanical diggers we cut a 35 metre (115 foot) long trench 4 metres (13 feet deep), across one of the better preserved parts of the ruins. Shovelfuls of broken bricks were scooped out but there was no sign of any complete bricks *in situ* in a wall. Fortunately when the side of the trench had been cleaned we did indeed find some remains of an earth and brick wall which originally had been at least 20 feet wide.

Subsequent excavation of a 16 foot stretch of this wall revealed the details of its construction. It had been built with an earth core 16 feet wide and against the north face was a retaining wall of baked brick at least 3 feet wide. All the bricks from this wall had been quarried out; many had been broken in the process and this explained both the

vast quantities of broken fragments and the reason why initially we found so few complete bricks. By careful excavation the traces of the earth packing between the bricks of the bottom row of this retaining wall could be detected. The south face of the earthwork was also faced in baked brick and here some 50 bricks were found set in seven rows against and over the earth core. Over each course of bricks a skin of bitumen had been laid.

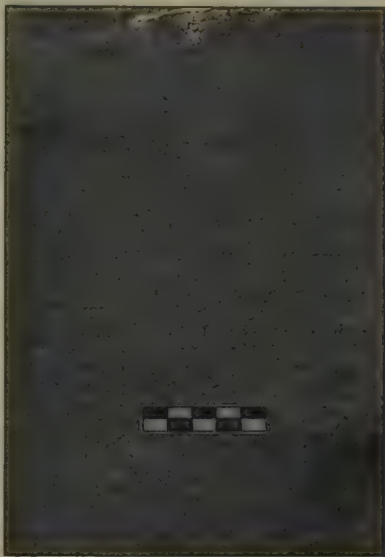
Furthermore, every single brick still in position in the wall displayed proof of the date of its construction: each one had been stamped with a standard inscription giving the names and titles of Nebuchadnezzar. Some were three lines long and others were four, six, or seven but all had the same text: "I am Nebuchadnezzar, King of Babylon, benefactor of the temples Esagila and Ezida, the principal heir of Nabupolasar, king of Babylon."

We traced the remains of the wall for about 10 miles and excavated at two other points along it where we found evidence of its continuation. It was not constructed in a straight line as might have been expected; there were two almost right-angled turns in the stretch we followed. Perhaps it was built thus to skirt around low-lying marshy areas which other sources suggest lay to the north, or perhaps to encompass outlying towns or villages.

We were unable to locate either end of the wall. To the west where it nears the Euphrates all traces vanish and to the east later canal systems and modern roads have eradicated many of the ancient features.

However, the wall has been relocated and its position, method of construction and inscribed bricks have provided incontrovertible proof that we have indeed found that wall which Nebuchadnezzar built 2,500 years ago between the Euphrates and Tigris rivers; the wall which passed into classical sources as the Median Wall.

But some historical problems remain. What prompted Nebuchadnezzar to build this wall? The texts provide the stock answer: to keep out the enemy hordes. But who was the enemy? Throughout his reign Nebuchadnezzar maintained a peaceful alliance with the Medes, the new power to the north, perhaps even marrying a Median princess. Secure in this alliance he was able almost every year to campaign far to the west in Syria and Palestine, sacking Jerusalem in 587 BC and Tyre in 571 BC. Did he foresee perhaps the threat posed to his kingdom by the country of Persia to the east; the traditional enemy of Babylon? For all of his reign the northern boundary of Babylon marked by the great wall remained secure but 23 years later in 539 BC there was an ineffectual successor on the throne and the Achaemenid king, Cyrus the Great, swept through Mesopotamia and entered Babylon unopposed. The Wall of Media began its long decay into obscurity.



A cuneiform inscription of Nebuchadnezzar stamped on a brick in the wall.

Semiramis, the Queen of Babylon, at the point where the Euphrates and Tigris flowed closest to one another. No further details were given.

Many people have looked for this wall without success. In the 19th century its location was a problem which vexed many classical scholars, few of whom ventured into the field to test their observations. But in 1867 a Lieutenant J. B. Bewsher found himself surveying the region of Mesopotamia south of Baghdad at the behest of the India Office.

Some 15 miles south-west of Baghdad he found the ruins of a wall called in Arabic *Habl es-Sakhr*, literally a rope of stones. These ruins which were in places 6 feet above the plain he traced for 10½ miles. Bewsher noted a great quantity of broken baked brick and bitumen scattered about and remarked: "I think that this must be

## 1984 archaeology awards

*The Illustrated London News* is again sponsoring an archaeology award this year. The *ILN* award is for the best sponsorship of archaeology based upon imagination, value for money and the overall benefits to archaeology derived from the sponsorship.

Closing date for entries is June 30, and prizes will be presented in November. Details and entry forms are available from the British Archaeology Awards, 112 Kennington Road, London SE11.

Other awards this year will include the Pitt-Rivers award, sponsored by the Robert Kiln Trust, for the best project carried out by a voluntary body or individual; the *Country Life* award, for the best project by a professional or mixed team or unit; the Richard Colt Hoare Book award, for the best book on archaeology; and the Legal and General "Silver Trowel" award for the greatest initiative and originality in archaeology.





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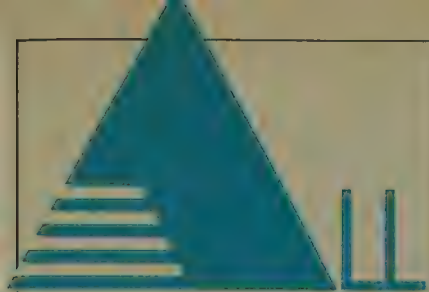
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# IN ONE PIECE

by Ann Boyd

For a long time the one-piece swimsuit has been regarded as the poor, rather dowdy relation of the much racier bikini. But today the one-piece is just as fashionable as its briefer relative, and I have selected some of the latest, sleekest examples from what is available this summer.

Over the years bikinis have become smaller and smaller, and at their most extreme are simply G-strings with no top at all. These are called monokinis and obviously leave very little room for much change in design, so now swimwear designers are turning to the more rewarding one-piece.

Most of the top fashion designers include some swimwear in their summer collections. Some are more successful than others—it is not so easy to make swimsuits—and I certainly would not venture into the water in some of the swimsuits I have seen coming down the catwalk.

One of the designers who has successfully tackled swimwear is the American, Norma Kamali, whose shiny black high-cut swimsuits are some of the sexiest and most expensive around. They are carried by Browns in South Molton Street.

The enormous surge of interest in keep-fit has had a large influence on swimwear, and exercise garments like leotards have lent their unadorned lean, sleek looks to the swimsuits of today. There are also new materials: as well as the shiny, stretchy Lycra look, which is kind to the odd extra roll you might have around your body, there is a much lighter, gentler stretch cotton. Although it does not have the same control as Lycra, it is easier to wear. If you do exercises and have a leotard, you can probably swim in that, but I advise you to try it out in the bath first just to make sure it does not stretch to the point where it falls off ●

Ann Boyd is Fashion Editor of *The Sunday Times*. Hair by Anna Longarretti at Trevor Sorbie. Make-up by Mary Greenwell.

**B**lack and white swimsuit, sizes 10-14, £10.99, from Miss Selfridge, 40 Duke Street, London W1 and branches. Racing cap by Speedo, 99p, from Lillywhites, Piccadilly Circus, London SW1.





ellow 1234-numbered cotton jersey swimsuit by Dorotemis, also in red and white or blue and black, sizes 10-14, £19.95, from Fenwick, New Bond Street, London W1. Burgundy towelling robe, Polo by Ralph Lauren, also in bottle green, navy, white and royal blue, £78, from Ralph Lauren, 143 New Bond Street, London W1. Red and white fine striped swimsuit, also in black and white, sizes 10-14, £9.99, from Miss Selfridge. White cotton jersey swimsuit by Mulberry, also in raspberry, sizes 10-14, £21.95, from Fenwick. Bandana from a selection at Flip, 126 Longacre, Covent Garden, London WC2.



ed/white/grey cotton jersey "Miami" swimsuit, also in red/white/navy, sizes 10-14, £27.95, from Fenwick. Racing cap from Lillywhites. Blue and black squiggle print cotton jersey swimsuit by Unanyme de Georges Rech, also in red and black or brown and black, sizes 8-14, £28, from Unanyme, 12 Kensington Church Street, London W8. White towelling robe, Polo by Ralph Lauren.





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Top: *George I walnut side chair with carved decoration. English, c1720.*  
*Queen Anne side table with three drawers, veneered in walnut.*  
*English, c1710.*

Left: *George III rosewood veneered Davenport. English, c1795.*

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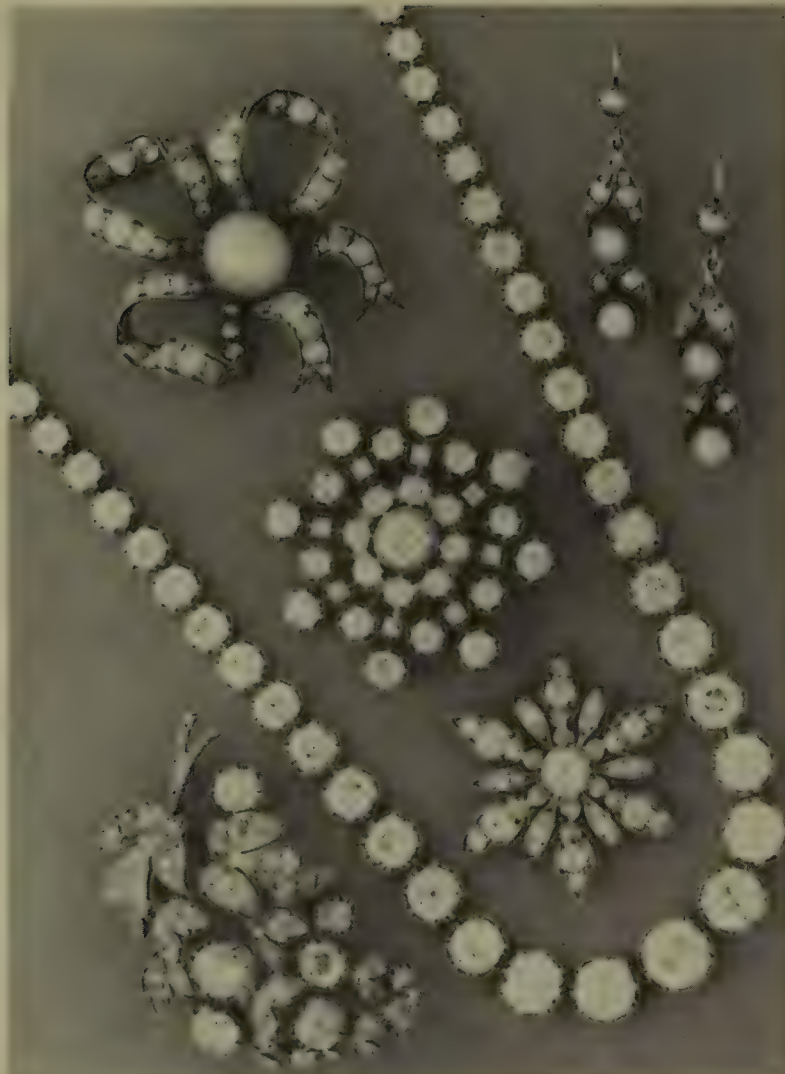


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## ART

# The heritage of the Norman Conquest

by Edward Lucie-Smith

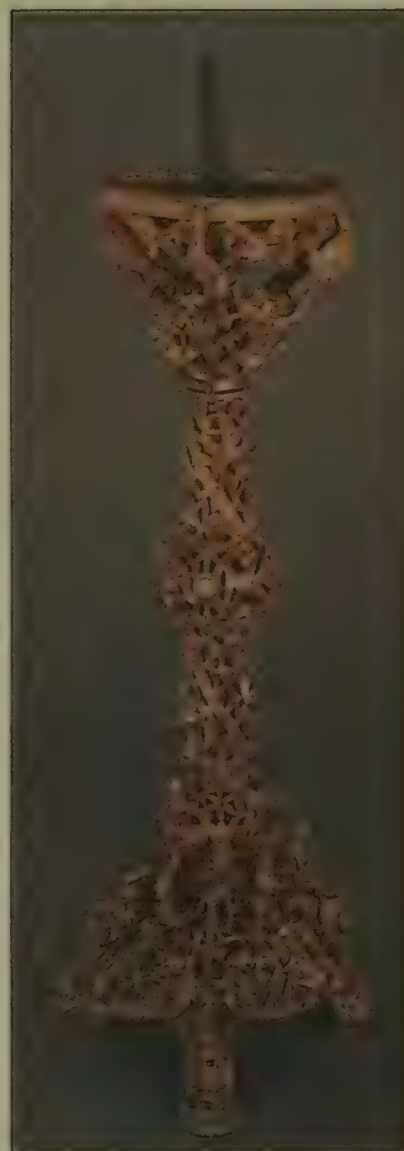
English Romanesque Art, the Arts Council's survey at the Hayward Gallery (until July 8) of the art of Norman England, from the conquest of William, Duke of Normandy in 1066 until about the year 1200, is an ambitious exhibition on a theme outside its usual range. Although the Bayeux Tapestry, which provides such a vivid narrative of the events which brought William to power, is inevitably absent, the show includes most of the surviving portable masterpieces of the period, ranging from the Winchester Bible to the gilt-bronze Gloucester Candlestick and the ivory Bury St Edmunds Cross—the last a loan from the Metropolitan Museum of New York. There are even examples of Norman stained glass, removed for the occasion from Canterbury and York.

Today we usually think of the Normans in terms of their architecture—particularly ecclesiastical architecture, since it is the earliest period from which substantial numbers of English church buildings survive. The show at the Hayward, largely comprising only fragments of Anglo-Norman objects, offers a slightly different perspective. It is probable that many fewer Anglo-Norman objects (as opposed to buildings) survive than the antiquities that have come down to us from Classical Greece.

The Norman Conquest, though not as ruthless as much subsequent invasion and colonization across the globe, brought about a social and cultural upheaval in England. The practical aspects of this are vividly reflected in the Domesday Book, which shows how our land was parcelled out among William the Conqueror's triumphant followers.

Culturally, the Conquest meant that an island which had remained stylistically anomalous was now forced into line. Whereas Anglo-Saxon art had its own very distinct flavour, part Celtic, part Norse, the hybrid Anglo-Norman art which succeeded it was a variant of the Romanesque, the stylistic idiom which prevailed throughout the rest of western Europe. The change had already begun under the penultimate Anglo-Saxon king, Edward the Confessor, who was himself half-Norman, and who appointed a number of foreigners to English sees. The most important of these appointments was that of Abbot Robert of Jumièges to be Bishop of London in 1044, and subsequently Archbishop of Canterbury. Robert shared the admiration which many Normans seem to have felt for Anglo-Saxon book-painting.

The story of Norman book-illumi-



Top, the Gloucester candlestick, commissioned c 1107-13. Above, the Deposition in walrus ivory, 1200-10.





nation demonstrates that the Conquest brought a genuine break in the English cultural tradition, marked by a gap in the last 40 years of the 11th century while the initial shock was being absorbed. A marked contrast can be seen between the old Anglo-Saxon style and the new manner of book-painting which emerged around 1120, characterized by hieratic figures, much stiffer and more solid than their predecessors, painted in strong colours of a kind the Anglo-Saxon illuminators avoided. Experts relate these early 12th-century manuscripts to Ottonian illumination in Germany, and through that to the grandeur of Byzantium, with which the German emperors remained closely in touch.

This new style soon modulates, and becomes more recognizably English in the great Lambeth, Winchester and Bury Bibles of *circa* 1140-1170. The figures in the chief illustrations are now strongly expressive, with large eyes and elongated, pointing fingers. They make a strange contrast with the grotesques which decorate the marvellous illuminated initials. The co-existence of two worlds—one well-ordered, formal, hierarchical and rather overbearingly didactic, the other disordered, full of the grotesque and the monstrous—is a commonplace in Romanesque art.

The taste for these decorations can be explained in a number of ways. The men of the 12th century were keenly aware of the precariousness of the world in which they lived and of its potentiality for self-destructive violence and disorder. These decorations, which appear carved in churches as well as being painted in manuscripts, can be seen as an expression of their anxiety. In the case of England, however, it is as if the two intermingled stylistic realms symbolize the difference between the rulers and the ruled.

The Normans were the most successful freebooters of their epoch. Norman rulers established themselves not only in England, but in Sicily and the Near East. Yet England was the only place where they made a permanent mark, and where the hybrid culture they created continued to grow and develop. Although they themselves were originally of Norse origin, the culture they brought with them across the Channel was paradoxically Latin and classical. On taking possession they found one which had shaken off almost all trace of the Roman sense of order and proceeded according to its own rules.

The Norman instinct was to try to re-establish those rules as they were understood in lands where Roman rule had proven more durable. To the non-specialist, such as myself, the most visibly Norman elements in art have an almost hectoring insistence on a feeling for order, the main lines of any design being continually re-stressed. This feeling appears most clearly in something the exhibition cannot show us—the dense patterns of Norman mouldings, used to underline the obvious in any structure.

There is a restless energy in Anglo-Norman art which is the expression of a self-consciously new régime, rapidly consolidating a perhaps unexpected success. The leading servants of that régime, lay and ecclesiastical, were the chief patrons of art in the realm which William and his successors set out to remake in their own image. Part of what they did can be interpreted as the frank ostentation of the newly rich. But the rigidity of Norman classicism tells the same story in the end as the apparent rebelliousness of the grotesque figures and ornaments which enliven it. Within Anglo-Norman magnificence there is always a sense of strain ●



Top, from the Lambeth Bible, volume I, Genesis to Job, c 1150. Top right, the presentation of Samuel in the Temple, c 1175-80, from Canterbury Cathedral. Above, the font from St Michael's Church, Castle Frome, Herefordshire, c 1140.



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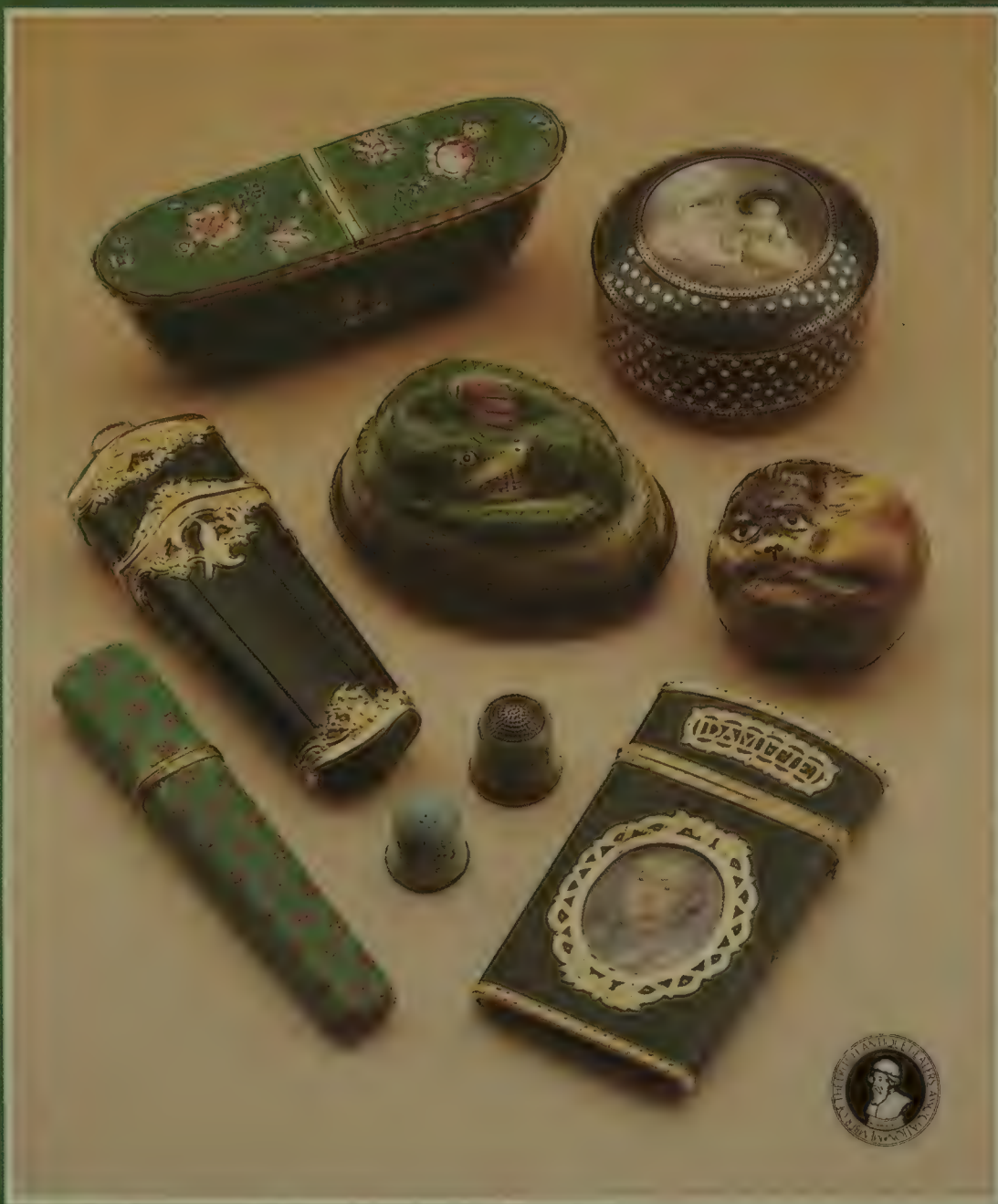
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# Going for gold

by Ursula Robertshaw

The Duchess of Devonshire will open this year's Grosvenor House Antiques Fair on June 18. As the first Fair to be held at this venue was in 1934, every exhibitor has been required to find and display a golden object, celebrating the golden jubilee. These include a gilt bronze Buddha, an 18th-century Chinese gold bracelet, a Chippendale mirror and a harp made for Marie-Antoinette.

The loan display, by the National Art-Collections Fund, continues the golden theme. Their display includes the solid gold Marlborough ice pails, each weighing about 25 lb, that were

bought for the nation from the Earl Spencer and are normally housed at the British Museum. The silver-gilt Drake Cup will also be on view. Made by Abraham Gessner of Zurich in 1571, it depicts a map of the world as conceived in the 16th century. By tradition it was given to Drake by Elizabeth I on his return from circumnavigating the globe in 1579.

Some 90 dealers will be exhibiting at the Fair, which continues until June 26, and more than 10,000 items will be seen. For details of opening times and charges see Briefing, page 123.



*Virgin of Kazan with the blessing Christ Child. Russian icon, Moscow school, circa 1600 with a repoussé and chased silver-gilt oklad. Mark Gallery. Left, the Alsop box, made for Robert Alsop, alderman and Lord Mayor of London on the occasion of a visit to Derry. Maker IC, London, 1765. S. J. Phillips.*




*A Scottish gold-mounted vinaigrette of barrel shape set with panels of variously coloured *pietra dura*. Made in about 1835. Halcyon Days. Left, a Chinese silk wall-hanging, 16 feet square, embroidered with dragons, clouds, Shou characters and Buddhist emblems in coloured silks and gold thread. Probably made for the throne room of one of the imperial palaces in the 19th century. Spink & Son.*



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# A choice of British gardens

by Nancy-Mary Goodall

Every garden, however large or small, is an individual place and has the stamp of its owner or successive owners upon it. Visiting other people's gardens is the best way to improve your own. You can see how a clever design can make a small plot seem large or how the best plants are shown to their full advantage.

Apart from local notices and newspaper announcements there are several publications that list gardens throughout the country and give dates and times of opening. I most often use *Historic Houses, Castles and Gardens* (£1.95) available from bookstalls or from Historic Publications, Church Street, Dunstable, Bedfordshire. There is the famous "yellow book", *Gardens*

of England and Wales open to the Public (80p)—a complete list of private gardens open under the National Gardens Scheme which aids retired district nurses. It is available from bookstalls or from 57, Lower Belgrave Street, London SW1 at £1.10 to include postage. *Gardens to Visit* (50p) is published by the Gardeners' Sunday Organization in aid of retired gardeners and is obtainable from bookstalls or by sending 70p to Gardeners' Sunday, 8 Mapstone Close, Glastonbury, Somerset. The National Trust's own list, *Properties Open in 1984*, which includes gardens, is free to members, costs 40p from National Trust shops, or 65p from the head office at 42, Queen Anne's Gate, London SW1. ●



Top, Jenkyn Place in Bentley, Hampshire, owned by Mr and Mrs G. E. Coke. Above, Barrington Court near Ilminster, Somerset, which belongs to the National Trust. The house and garden layout were designed by Sir Edwin Lutyens. Centre right, the alpine meadow covered with hoop petticoat daffodils at the Royal Horticultural Society's gardens in Wisley, Surrey. Right, East Lambrook Manor near South Petherton, Somerset, whose garden was created by gardening writer Margery Fish.



Left, a herbaceous border at Gravetye Manor near East Grinstead, West Sussex. Formerly owned by William Robinson, creator of the English "natural" garden, it is now a hotel. Above, the garden at Great Dixter in Northiam, East Sussex.



Above left, conifers at Wakehurst Place near Ardingly, West Sussex, property of the National Trust. Left, a flooded lawn at Dyffryn near Cardiff reflects pampas grass and maples. Top, the late 17th-century terraces of the National Trust's Powis Castle near Welshpool, Wales; the gardens were landscaped by Capability Brown. Above, a greenhouse at Parham Park near Pulborough, West Sussex. Its owners, the Hon and Mrs Clive Gibson, commissioned Peter Coats to redesign the garden.



The name "Carrera" was first adopted by Porsche in 1955, in celebration of a famous victory two years before in the Mexican Carrera Panamericana Road Race.

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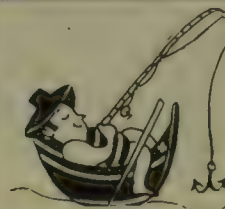
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# Galicia: a different face of Spain

by John Carter

Pilgrims came to Santiago de Compostela, the third most important shrine in Christendom after Jerusalem and Rome, in tens of thousands in search of miracles or forgiveness for their sins. "One cannot contemplate without marvelling the spectacle of the cohorts of pilgrims waiting around the altar of this venerable saint," asserted one writer, allegedly Pope Calixtus II, in 1150.

Santiago de Compostela is in Galicia in the north-west corner of Spain, an area which the British have yet to discover. Unlike the Mediterranean coast, no great holiday industry has developed here, so the fishing villages remain as busy as they have always been with a bustle of quayside activity. Around the north-west tip and down the west coast are a series of *rias* or fjords which spear in between capes and promontories, and here you will find sheltered beaches which even in summer are almost deserted.

I thought of the pilgrims when I travelled last summer on the same road as they did. My journey began in Bilbao, a singularly unattractive city to which I had flown from England and where I collected a hired self-drive car. My plan was to take the road which runs along the north coast of Spain (route 634) stopping along the way at Paradores—state-owned hotels which offer high standards of accommodation at reasonable prices.

The first half-hour of driving was not a good start—many heavy lorries ply between Bilbao and Santander—but the assorted annoyances of the road were quite forgotten when I arrived at the little town of Santillana del Mar. It is a gem of a place which has been described as the loveliest town in all Spain, and it is completely preserved as a national monument. The old houses of mellow stone, strung along narrow streets and around cobbled squares, are emblazoned with the coats of arms of the noble families who still occupy them. Although called "del Mar" the town is not on the sea; the name Santillana is a corruption of Santa Juliana. The original church there was built to house the relics of the saint but the present building dates from only the 12th century. The town is about 2 miles away from the caves of Altamira which are famous for their prehistoric paintings.

It was in Santillana that my first Parador was located. Like many of these establishments it is an old building which has been most sympathetically converted. The Parador Gil Blas was formerly the mansion of the Barreda-Bracho families and served for a time as the town hall. It has 22 rooms, mostly doubles, which cost £22 a night, a remarkable bargain for a three-star



The coastline of Galicia. Left, the cathedral of Santiago de Compostela.

## Our Travel Editor writes:

There are several ways to reach Galicia from the UK.

Most direct is by air (Iberia) from London (Heathrow) to Santiago. Current return excursion fares, £99 to £211; Club Class return, £320.

By air to Bilbao (British Airways from Gatwick; Iberia from Heathrow). Current return excursion fares, £94 to £191; Club Class return, £266.

At both Santiago and Bilbao self-drive cars are available for hiring at special rates in conjunction with the airline tickets.

By sea from Plymouth to Santander—a 24-hour journey by Brittany Ferries on the 8,000 ton *Quiberon*, a fully air-conditioned and stabilized ferry. Passenger fares are from £80 to £180 return according to accommodation. Cars, £92 to £240 return, according to length and dates of travel.

A 10-day fly-drive holiday staying at Paradores in Galicia with three nights in the Hostal de los Reyes Católicos, flying from London (Heathrow) on Thursdays by Iberia to Santiago. Cost per person for bed and breakfast, in a twin room, £272 to £344, including car on an unlimited mileage basis. Larger cars are available at a small extra charge. A Mundi Color holiday, available until mid October.

Iberia, Venture House, 29 Glasshouse Street, London W1R 8BE (tel 437 9822). British Airways, PO Box 10, Heathrow Airport (London), Hounslow TW6 2JA (tel 370 5411). Brittany Ferries, Millbay Docks, Plymouth PL1 3EW (tel 0752 21321). OTA, Mundi Color, 276 Vauxhall Bridge Road, London SW1V 1BE (tel 834 3492). Spanish National Tourist Office, 57 St James's Street, London SW1A 1LD (tel 499 1169) ●

establishment of such good taste.

Travelling on westwards the road hugs the coast as far as Ribadesella, where it strikes inland to Oviedo, returning to the coast again at Luarca. I left the 634 to take route 632 along the shore, and later route 646 to swing right around the north-west coast towards La Coruña and eventually south to Santiago de Compostela.

The object of the medieval pilgrims' devotion was a box containing the ashes of St James—today, a silver casket in the crypt of the cathedral immediately below the altar. The elder brother of St John the Evangelist, he was the first of the Apostles to become a martyr by decapitation, and legend has it that his body was brought to Galicia. With Santiago's magnificent cathedral on your right hand and the Palace of Archbishop Rajoy on the other, you may stand in the Plaza de Espana and look at the most beautiful

and most unusual hotel in Spain—the Hostal of the Catholic Kings (Hostal de los Reyes Católicos)—built as a refuge for pilgrims between the 15th and 17th centuries. Although owned by the State it is not a Parador. It was converted to its present use some 30 years ago by the Spanish Department of Trade to serve as an example to the hotel industry of how things should be done and to set a five-star standard for others to achieve. It has 160 rooms and suites and its wide corridors and galleries are crammed with antiques. A double room will cost £48 a night, which is staggering value for money.

My first visit to Galicia was made some 15 years ago and I wondered then how long it would be before it was "discovered" by the travel trade and promoted as a holiday destination. However, in all the time I spent there on my recent trip I met only two other British couples.



# High risks, high rewards

by David Phillips

What have home brew kits, kitchen furniture, do-it-yourself fillers and sealants, bath salts, advice to farmers, corrosion control, wholesale butchery, a casino, a private hospital, hand-held electronic games and the repatriation of corpses all got in common?

They are all products or services supplied by British companies that have entered the rapidly growing Unlisted Securities Market over the past year.

Trading began on the USM, the London Stock Exchange's junior market, in November, 1980, but in three and a half years, well over 200 companies have obtained a listing, and the total market value of their shares has topped £2 billion.

The market was established in the first place to attract companies seeking development capital at a comparatively early stage of their development: the normal requirement for a listing on the USM is only three years' trading, instead of the minimum five years for a full Stock Exchange listing.

A few companies, indeed, have come to the USM with no trading record at all. And another advantage for the younger company is that the USM requires only 10 per cent of the equity to be quoted (although in practice that figure tends to be higher), while the main market requirement is 25 per cent. In theory, at least, USM companies are not subject to the same degree of regulation as a listed company, and the Stock Exchange obliges stockbrokers to put a "wealth warning" to this effect on their contract notes relating to USM securities.

But what is the attraction to the ordinary investor? For although it has been said that most of the dealing in some USM stocks takes place in the 20 minutes after the share is launched, the fact remains that the USM as a whole is far more actively traded in proportion to its size than the main market. Last year alone about half the entire value of the market changed hands.

The main impetus behind this activity has undoubtedly been the spectacular and therefore well publicized performance of several USM shares, especially in the area of high technology. Behind the financial data relating to profits both realized and forecast, and dramatic movements in share prices are some interesting stories, too, of the people involved. It is estimated, for example, that there are more than 200 "paper millionaires" with directorships in USM companies ("paper" in the sense that if they tried to realize their company shares for cash, they would by their very action depress the value of the shares).

One of the most famous USM companies was Oceonics, which was brought to the market in February,

1982, with shares at 130p. By the end of that year shares were trading at nearly six times their original issue value. The company specializes in marine electronics, supplying equipment used by offshore industries, and in the year to the end of March, 1982, made more than £1 million profits. But in the following year, partly as the result of acquiring other companies in related fields, it achieved a quantum leap in profits to £5.4 million before tax.

In August, 1983, however, with a market value approaching £90 million, Oceonics graduated to a full Stock Exchange listing. But in the meantime profits had dipped, the half-yearly

results to September, 1983, showing a 30 per cent drop. The shares dropped in value, of course, and in April this year, with Oceonics shares trading 40 per cent below their 1983 "high", share tipsters were recommending them as a "recovery stock", an idea that would have been unthinkable a year earlier.

But although the USM has earned its reputation as a high risks, high rewards market, only a tiny number of the companies quoted on this market have actually failed. For the private investor, however, the USM tends to function more as a new issue market, where quick "in and out" profits are the object of trading.

At present the fund managers of the better known unit trust groups tend to be cautious about the USM, although they are allowed to invest up to 25 per cent of an individual fund in USM securities.

One fund, however, which is heavily invested in the USM is Britannia's Jersey-based Unlisted Securities Market Fund. In the two years to January 16, 1984, £1,000 invested in the fund grew to £1,638. The fund has a wide portfolio to reduce risk, and you can participate in it for as little as £50 a month. It seems an interesting proposition for a small investor on the lookout for some big excitement.

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# Master of marquetry

by Ursula Robertshaw

"They don't make them like that nowadays"—but, oh yes, they do. Or at least, some do. For tucked away in a Staffordshire hamlet Maxwell Cooper is making marquetry furniture to rival some of the best of the 18th century.

On this page we illustrate two of his pieces. The magnificent long-case clock has a movement specially made by Chris Lowe, of Richards of Burton, with a hand-engraved dial and a mechanism which maintains the clock's power while it is being wound up—a feature found on some of the best 17th-century clocks. Only 14 of these will be made, each numbered, and Max has so far completed two. They cost £2,400 and there is a 10-month delivery period.

The collector's box can be adapted for use as a jewelry box, for coins or any other small object as the client chooses. The marquetry here is exceptionally fine and very subtle in colouring. It is a unique object, priced at £2,760.

Max knew from an early age that he wanted to work on furniture. While still at school he made several pieces for his mother, including a table-tennis table; and while storing it away he fell off a ladder and broke his right wrist. At just this time an advertisement appeared in the local paper for an apprentice for Bernard Jack, a well known cabinet maker and, despite protests from his mother that he still had two years to go at school and that Mr Jack was unlikely to wait for him, he tapped out a letter with one finger of his left hand, which so impressed the craftsman that he saw the lad; and the two immediately clicked. Young Max spent every free minute with Mr Jack until his apprenticeship, learning all he could of the craft of cabinet making. On his mentor's advice he ended his training by going every weekend to study marquetry with the late Andrew

Oliver of Princes Risborough.

He set up in business on his own in 1975—he is still in his 20s—and now has two employees. At first he concentrated on repairs and restoration; now he has moved on to making furniture of his own design, though usually following styles of the 17th and 18th centuries. He has, for example, made a marquetry dressing table, with matching mirror and stool, veneered in satinwood and tulipwood and inlaid with 11 other woods. It is in the style of Adam but has features that are all Max Cooper's own, such as no fewer than 10 secret compartments, some easy to find, some diabolically difficult. The necklace box within the central drawer can bear the owner's name in marquetry, and the whole set costs £2,940.

Max Cooper is at Blythe Hurst, Newton Admaston, Rugeley, Staffs (tel Dapple Heath 206) ●



Max Cooper's collector's box, adaptable to take a variety of small objects at the client's option: £2,760. Right, the long-case clock and, above centre, detail from its central panel. In a limited edition of 14: £2,400.





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On the other hand, if you'd rather plan ahead, we suggest that you drop into your local travel agency and pick up a brochure.

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# The life cycle of a star

by Patrick Moore

How are the stars born? How do they evolve? And how do they die? Until recently these were questions which could not be answered with any certainty, but today we are able to draw an accurate general picture of the lifetime of a typical star.

Only the Sun is close enough to be examined in any detail. The other stars are so remote that they look like nothing more than points of light, and we have to depend chiefly on instruments based on the principle of the spectroscope which splits up light and gives information about the substances present in the light-source.

The story of a star begins inside a mass of dust and gas known as a nebula. Many nebulae are known and some of them are visible with the naked eye, such as the great nebula in Orion's sword, which extends below the line of three bright stars marking the Hunter's Belt. Condensations inside a nebula produce stars, not single stars but whole clusters. When the cores of these fledgling stars become sufficiently hot and dense, energy production begins and the star starts to shine. As the output of energy increases, the material which has not been used up to form the

original cluster is blown away, and eventually only the star-cluster remains.

Gradually the stars in a cluster begin to disperse because of the gravitational effects of other stars which do not belong to the group. However, in many cases two or more stars remain associated, making up binary systems.

Binary stars are plentiful. As time passes, the original open cluster becomes more and more scattered, until it is difficult to identify at all; it has become what is usually called a "stellar association". Of the seven stars in the Plough five are members of the same association and presumably have a common origin; they are moving through space in the same direction at much the same rate. The other two Plough stars are moving in the opposite direction, so that over a sufficiently long period the pattern of the Plough will become distorted and finally lost.

A star like the Sun produces its energy not because it is "burning" in the conventional meaning of the term, but because of nuclear reactions taking place deep inside it. Hydrogen is the main "fuel" and, of course, the supply is not inexhaustible. After a very long period, amounting to thousands of millions of years in a solar-type star,

the fuel begins to run out and the star has to rearrange itself. The core shrinks and becomes hotter and the outer layers billow out and cool down, so the star becomes a red giant. This will happen to the Sun in perhaps 5,000 million years from now, and the Earth cannot hope to survive, at least as a habitable globe.

The outer layers of a red giant are unstable; they swell and shrink and eventually are thrown off altogether, either in one event or in a series of events, though the process is a comparatively gentle one. The thrown-off atmosphere produces a glowing shell which we see as a planetary nebula. Messier 57, between the naked-eye stars Beta and Gamma Lyrae near the brilliant blue Vega, is a classic planetary nebula; a moderate-sized telescope will even show the central star which is the remnant of the old red giant.

The shell of the planetary nebula expands steadily and in a fairly short time by cosmical standards will cease to glow. We are then left with the collapsed core of the old star, which is extremely dense—it has become a white dwarf and is "bankrupt" so that it can produce no more energy by nuclear reactions. With a solar-type star this marks the onset of the last phase. Gradually the white dwarf cools down

and ends its career as a dead globe.

More massive stars end their main careers much more dramatically. When the fuel supply runs out the star explodes as a supernova and for a brief period may shine at least 15 million times as brightly as the Sun. The collapsed core may turn into a neutron star or pulsar, so dense that a spoonful of its material would "weigh" thousands of millions of tons; the Crab Nebula in Taurus, known to be the remnant of a supernova seen to explode in the year 1054, contains such a pulsar. And with an even more massive star the remnant may become a black hole, from which not even light can escape.

One fact in this overall picture is all-important—stars send off material, while supernovae explode and distribute their mass into space. The material is then used to make new generations of stars and the cycle is repeated over and over again. Our Sun is not a first-generation star, which means that the material making it up was once contained inside an earlier star. This applies also to the entire Solar System, including the Earth, and therefore the atoms constituting you and me were formerly part of a star which died thousands of millions of years ago.

THEY STOOD OUTSIDE THE  
LORD MAYOR'S HOUSE IN 1751. NOW  
THEY CAN STAND INSIDE YOURS.





# The new Montego's eight variations

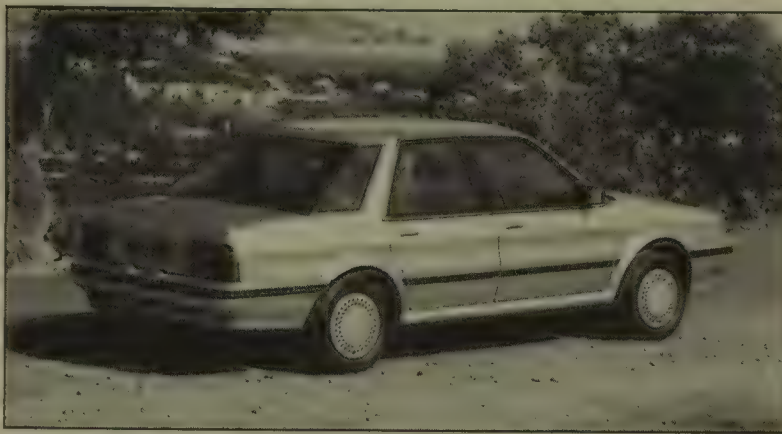
by Stuart Marshall

Austin-Rover's new booted saloon, the Montego, is even more important to British Leyland than the Maestro hatchback on which it is based. Whereas the Maestro made BL's volume car division competitive in the family car segment of the market, the Montego is pointed like an arrow at the heart of the fleet market.

In Britain, where the fleet market dominates new car registrations, saloons are more popular than hatchbacks. BL hopes the Montego may fill the gap left by the Cortina, which Ford replaced with the Sierra hatchback.

It has made a promising start, with multi-million pound orders from fleet buyers that, had the Montego not been there, would have gone to BL's competitors. The factors that make it attractive to business users will appeal to private buyers, too: the Montego, all new from the rear doors onwards, is good looking, roomy and economical.

There are eight Montego variations, all with the same four-door "notch-back" body but a choice of three engines: the 1.3 litre as used in the Metro and Maestro; a new 1.6 litre which must replace the unit now used in the Maestro; and a 2 litre, also fitted



The Austin Montego is an elegant saloon development of the hatchback Maestro.

to the Rover 2000, but equipped with fuel injection in the MG Montego. All but the base 1.3 and 1.6 models have five-speed gearboxes and transmission bought from Volkswagen. The 2 litre uses a Honda five-speed gearbox—a significant straw in the wind.

These eight models went on sale in Britain at the end of April and will, it is hoped, restore new life to BL's exports in markets where British-made cars have performed poorly in recent years.

In design, the Montego is state of the art rather than revolutionary. It has independent suspension all round using coil springs, as on the Maestro.

All Montegos other than the base models use the TD wheel/tyre concept, jointly evolved by Dunlop and Michelin. This ensures the tyre will not leave the wheel in the event of a sudden deflation at high speed, so the driver will retain control.

Performance is both brisk and economical. The least powerful model, the 1.3, has a top speed of 96 mph and a touring fuel consumption in the low to mid 40s—low enough for a cruising range of 500 miles per 11.7 gallon tankful at moderate speeds. The 2 litre Montego reaches 108 mph, goes from 0 to 60 mph in less than 10 seconds and

should reward a gentle foot on the accelerator with a high 30s mpg total. These are impressive figures, brought about by reasonably low aerodynamic drag, electronic engine management, computer matching of engine to transmission ratios and the use of low rolling resistance tyres.

Montego confirms BL's mastery of what the industry calls packaging—the creation of the roomiest possible interior within the most compact exterior. Even with the front seats pushed right back there is still room for tall people to sit comfortably in the rear. Like the Metro and Maestro, the Montego has a very large area of glass for brightness inside. The boot has a massive 18.4 cubic feet capacity.

The electronic instrumentation with which Austin-Rover scored a world-first on the Maestro is carried through to the Montego, but as standard only on the MG version. Even this will have a conventional instrument option later in the year. There is still a lot to be said for dials and pointers.

More Montegos are in the pipeline, including a turbocharged 2 litre with a 120 mph maximum and what promises to be the best British-made estate car. Eventually, a 2 litre direct injection diesel promising extreme economy will join the range.

With their Falstaffian girths making up for what they lacked in height, these two splendid fellows were a familiar sight outside the Mansion House in the 18th century.

Not standing idly by gaping at the sights, but fulfilling a very useful function in the busy thoroughfare.

For a trifling sum you could pin a public announcement, such as the selling of your house, to the broad brims of their extravagant hats.

So celebrated were these characters that they became the inspiration for the most famous of all pairs of Derby figures.

Indeed, some two hundred years later, they are still eagerly collected.

## SMALL WONDER THEY'RE SO SOUGHT AFTER.

Originally known as 'Pair Grotesque Punches', the first pair of these magnificent Dwarfs is thought to have been issued as early as 1770.

Today, the same painstaking artistry goes into their creation. So much so, that it would be difficult to distinguish those shown here from some of their illustrious predecessors.

From the crowns of their hats to the buckles on their shoes, every detail is painted by hand.

The richness of their flamboyant costumes is enhanced by the generous use of decoration in 22 carat gold.

Then to make sure each figure is

recognised as an original the underside is signed by the artist.

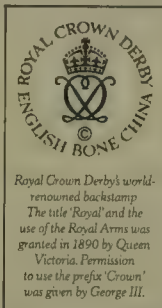
What's more, every pair of Dwarfs is unique, no two ever being alike. Each artist has individual stylistic variations and the proclamation on the hats is constantly changed.

## HOW DERBY DWARFS INCREASE IN STATUE.

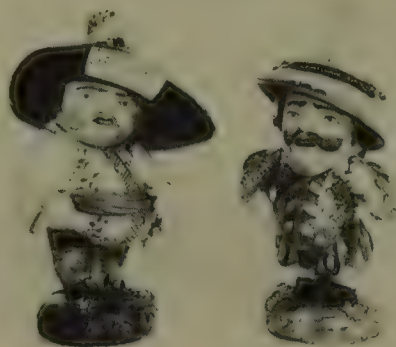
The eighteenth century price list gives the cost of a pair of Dwarfs as eighteen shillings, whereas each figure now costs about £275.

However, you would of course expect to pay a great deal more were you fortunate enough to find any of those earlier figures at an auction.

And it's worth reflecting on the fact that Royal Crown Derby Dwarfs are still made in the same traditional way, which also explains why so few are available.



Royal Crown Derby's world-renowned backstamp. The title 'Royal' and the use of the Royal Arms was granted in 1890 by Queen Victoria. Permission to use the prefix 'Crown' was given by George III.



An early pair of 'Grotesque Punches' of around 1820. Photograph by courtesy of Sotheby's.

## A SHORT HISTORY.

Anyone interested in Royal Crown Derby will undoubtedly be keen to know something more of our history, in which case we recommend the definitive work on the subject entitled 'Royal Crown Derby' written by J. Twitchett and E. Bailey.

Would-be collectors may also like a copy of our abridged version of this excellent volume, which we'll send you free of charge on application to the address below.



Richly illustrated, it reveals much of the fascinating tradition surrounding Royal Crown Derby. It also establishes in no uncertain terms that our Dwarfs have an impeccable background.

Look for them wherever you find Royal Crown Derby, in specialist china shops and selected department stores.

For a complete list of stockists, together with your free copy of the 'Story of Royal Crown Derby China' write to this address: The Curator, Royal Crown Derby, Osmaston Road, Derby.

  
**Royal Crown Derby**





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lock an impatient 3 litre, fuel-injected, 180 bhp engine. Foot down, and 60 mph is just 8.2 seconds away.

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Indeed, 'Motor' magazine likened the effect to that of four-wheel drive.

At speed, you'll soon appreciate the aerodynamic properties of the front and rear spoilers and the sill extensions.

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# A case for cocktails

by Peta Fordham

No one can really claim to know where the name "cocktail" originated, though there are a number of theories. The most outlandish suggestion is that it was a reward to the backers of a successful cockfight, the number of ingredients depending on the number of feathers left in the victorious cock's tail. I am quite content to credit the USA with at least its nurture, if not its invention, though it came long before Prohibition which gave an enormous impetus to the consumption of mixed drinks, largely because their strong flavour helped to conceal the taste of the congeners of "bath-tub gin".

In Britain the sudden popularity of cocktails was easily explained by the general climate of release following the horrors and privations of the First World War. The fashion for offering guests a choice of exotic mixes and for demanding them in nightclubs (largely confined to the upper classes in those days) became a rage, stabilized for a year or two, and then gradually subsided, so that by the beginning of the Second World War only a few classics, such as the Dry Martini, remained.

The cocktail was originally a short drink of various strong ingredients. The base has traditionally been a high-alcohol spirit—gin, whisky, bourbon, brandy and, increasingly today, vodka and occasionally tequila. There is now a tendency—much more agreeable to the wine-drinker—to make slightly longer, gentler wine-based mixes, particularly with champagne or sparkling wine, and with the enormous modern variety of fruit juices and cordials. There are also a number of ready-prepared bases or complete drinks, but the latter are not usually good value and tend to be weak. Although a pleasant "long" cocktail should not be overwhelming it should have body.

The return of the cocktail is undoubtedly with us. A cynic may well consider that it is a smart marketing device on the part of bars who sell, in their so-called "Happy Hour", alluring cocktails at half-price, although they are still probably overpriced. But there is also a fashion for making them at home, which is not difficult at all and a great deal less expensive. There is no lack of advice (Henry McNulty's *Vogue Cocktails*, £2.95 from Octopus is the best book I know, being straightforward and comprehensive). Everyone should master the variations of a good Dry Martini and perhaps add a White Lady, a Manhattan, a Whisky Sour and an Old-Fashioned to their basic skills, then the sky is the limit.

While the best ingredients should be used for the classic cocktails, you can try less expensive ones for more unconventional varieties. Vine Products, for example (also found under the name

Woolley, Duval & Beaufoy), have a splendid Three Barrels brandy; Mardi Gras, a passion-fruit and vodka mixture which, rather too sweet on its own, is splendid in a blend; and Warnink's Advocaat, which adds a delightful body to sharper flavours. Cointreau, one of the finest orange liqueurs, is excellent for mixing in cocktails but the masculine strength of the South African Van der Hum, with its lasting tangerine tang, is also something to remember. South Africa also has a very good Ginger Brandy (KWV brand) which, used cautiously, is surprisingly good in orange-flavoured drinks. Some unusual recipes are available from the Cape Wine Centre, 46 Great Marlborough Street, W1 (734 9251).

If you like collecting miniatures, now is the time to capitalize on mints, anises, apricots, raspberries, strawberries and so on for cocktails. Beware of over-sweetness and be cautious with blackcurrant; remember the virtues of lemon peel and juice and invest in an efficient ice-chipper.

Cocktails based on whisky tend to be long drinks but there is a use for half-way glasses: the return of Johnnie Walker Red label has produced a leaflet of some of the best "short-long" recipes. If your merchant has not got it, try their London headquarters, 63 St James's Street, SW1 (493 8155).

Here are some tried and tested recipes from the classic houses, for varying tastes. From De Kuyper, Cherry Daiquiri:  $\frac{1}{2}$  oz De Kuyper cherry brandy, 1 oz white rum,  $\frac{1}{2}$  oz lemon juice. Shake with ice and strain. An unusual and refreshing cocktail, Aquaverve, was a favourite of Ollie's, when he was head barman at the Hilton Roof Bar: 1 oz Freezomint crème de menthe, 1 oz aquavit (I sometimes use Swedish Absolut vodka), crushed ice. Shake well and add a cocktail cherry speared with a sprig of mint. Tango is a most useful variable "basic":  $\frac{1}{2}$  dry gin (Bombay, if you have it);  $\frac{1}{2}$  dry vermouth,  $\frac{1}{4}$  sweet vermouth; 2 dashes Cusenier orange curaçao and the juice of a quarter orange. Put the ice into cocktail shaker, pour in the ingredients, shake shortly and very sharply, then strain.

The Sangaree is especially good made with Johnnie Walker's John Barr, which is a fairly gentle Scotch. One teaspoonful of sugar, equal parts of John Barr and water; fill the glass with crushed ice, stir and serve with grated nutmeg.

## Wine of the month

I enthusiastically recommend Simon Loftus's exquisite Dolcetto d'Ovada. This is the 1982/83 Vigna Trionzo, from Giuseppe Poggio, at £4.66: by the case it costs £55.92. From Adnams Brewery, Southwold, Suffolk (0502 722424). Ask also for particulars of his Italian Sample Case ●



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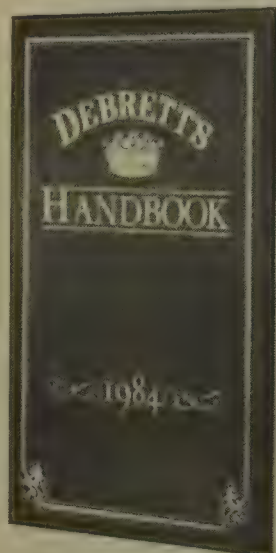
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### BOOKS

## The Press that we deserve

Robert Blake

The Rise and Fall of the Political Press in Britain

Volume 2. The Twentieth Century

by Stephen Koss

Hamish Hamilton, £25.

This is a splendid successor to a first volume which has been highly and rightly praised. Professor Koss is an American historian who really understands British politics. It is not an easy task. The two countries have so many superficial similarities and so many subtle differences that one can well be misled. Professor Koss never puts a foot wrong, his scholarship is impeccable and he writes with wit, elegance and humour.

What a task it must have been! As the author says in the last page of his first volume, "There is nothing colder than the ashes of yesterday's burning issue. Journalism at its very best is the most ephemeral species of literature." He must have ploughed through pages and pages of yellowing, ill-printed columns. His consolation should be that he has produced a work that is unlikely to be superseded for many years to come. I found only one mistake. At the top of page 244 the "Harold" referred to in F. E. Smith's letter to Lloyd George on September 9, 1914, about press censorship was not Harold Spender but Harold Smith, F.E.'s brother who was secretary of the Press Bureau. This is not an important error.

How much effect did the Press have on votes? There is no way of knowing even today, although the researches of mass observation and opinion polls since 1938 may give us some hints. Before that date there is nothing at all to go on. The most one can say is that politicians believed the Press mattered, and the owners and editors had no reason to discourage the belief. Indeed they were genuinely convinced themselves that they could influence the course of events. "Mistaken or not," writes Professor Koss, "this conviction created its own reality." Politicians continued to court proprietors and editors long after the new media, sound broadcasting and television, had come into existence. There remains something about the written word which commands, or is thought to command, an authority which radio and TV lack.

Professor Koss's general theme is that the political Press which in the heyday of the Victorian era had definite party affiliations ceased to do so in the 20th century. Proprietors and editors were once happy to collaborate closely with party managers and party leaders, and to follow a specifically partisan line. The press barons of the first half of the 20th century behaved differently. They had their political opinions,

but these did not necessarily fit precisely with those of any particular party. They were maverick and incalculable figures and they acquired an almost unbelievable arrogance.

Lord Northcliffe in the run-up to the general election of 1918 told Lord Riddell, for communication to Lloyd George, that he would not support the Prime Minister "unless I know definitely in writing and can consciously approve the personal constitution of the government". Although Lloyd George, in the words of the *National Review*, had "a positive craze for the Press, being convinced that, given sufficient journalistic support, nothing else matters", he drew the line at this and refused point blank. Northcliffe was dead before the next general election in 1922 but his brother, Lord Rothermere, told Bonar Law that he would support him only if Law would recommend him for an earldom and give a cabinet post to his son, Esmond, who was then 24. Law pretended not to hear, rang for Rothermere's chauffeur and then dictated a memorandum for possible publication. In the end Rothermere deemed it prudent to support Law unconditionally. The Rothermeres remained mere viscounts, and Esmond never achieved an under-secretaryship let alone cabinet office. In no way abashed Rothermere in June, 1930, tried to make the same conditions to Baldwin as his brother had made to Lloyd George in 1918. Baldwin publicly replied: "A more preposterous and insolent demand was never made on the leader of any political party. I repudiate it with contempt."

There have been many changes in the role of the political Press since 1900, but there are some episodes which seem familiar enough in our own times. I recommend Donald Treford and "Tiny" Rowland to read the account of the relations in 1941-42 between Viscount Astor and J. L. Garvin, then proprietor and editor respectively of *The Observer*. It imparts to recent events a certain sense of *déjà vu* even if the reasons for and upshot of the conflict are not the same. The press magnates inspired—or some of them did—immense hatred. Beaverbrook was probably the top in the demonology of politicians for over half a century, but there were some formidable runners-up. Yet the iniquities of the Press can be exaggerated. Professor Koss quotes on his last page a passage by the late Tony Crosland: "The media have their dangers though they are far less sinister than most of the hypnotized critics think. But all too often we make them a scapegoat for deeper failings—for our national vices of philistinism and puritanism; for a deep-seated anti-Americanism; for our deplorable educational system; and, in the case of intellectuals, for failings of our own."

Perhaps, in the end, nations get the Press as well as the government that they deserve.



## Recent fiction

by Harriet Waugh

### **Something Out There**

by Nadine Gordimer  
Jonathan Cape, £8.50

### **Enderby's Dark Lady**

or **No End to Enderby**  
by Anthony Burgess  
Hutchinson, £7.95

### **Small World**

by David Lodge

Secker & Warburg, £8.95

### **The Penitent**

by Isaac Bashevis Singer  
Jonathan Cape £7.95

Two women novelists, Doris Lessing and Nadine Gordimer, have taken command of South African fiction, transforming their experience of that country into something universal to the human condition. In Doris Lessing's case there has also been added a unique articulation of the condition of womanhood. However, I doubt if either novelist would have written with such an intense sensibility without the burden of belonging to a nation that gives the white population, because of the fair colour of its skin, superiority over the indigenous majority. Out of their psychic dislocation has come some of the most impressive, moral and unsentimentally true fiction of the last 30 years. In every other way, stylistically and emotionally, they differ as writers.

Nadine Gordimer's new collection of stories entitled *Something Out There* shows her to be, yet again, master of the short story. Each packs such a strong emotional punch that it seems like gluttony to move straight from one to another. Only about five have a South African setting, the rest range the world. In one of them Kafka's father writes a letter to his son long after they are both dead, defending his behaviour to him. In it Kafka is shown to be an ungrateful, whining, neurotic, selfish egoist. His family, on the other hand, are long-suffering and, if uncouth as Kafka claimed, at least loving and hard-working. I have always been sure that Kafka must have been ghastly. The story made me want to cheer.

None of the other stories did. One of the most moving, *Terminal*, is about a woman who has to live with a colostomy bag. This blights both her sense of herself and her relationship with her devoted husband. His final betrayal of her is described with oblique and devastating skill. Another story, *Blinders*, explores the relationship between Rose, a black servant who has taken to the bottle, and the white family for whom she has worked for 20 years. The story is a masterly exercise of indirect indication. The family put up with Rose and Rose knows exactly

how far she can go. Understanding and incomprehension are boxed together.

The only story among the 10 that I found disappointing was the long title story, *Something Out There*. In this, two white and two black terrorists hide out together in a suburban bungalow waiting to execute a bomb attack on a power station. Meanwhile a wild monkey produces fear and interest in the neat, white suburbs by perpetrating odd acts of vandalism. The tone of the story is heavily ironic and makes the authorial direction seem manipulative. With the exception of this story the others are well up to the standard of Nadine Gordimer at her best, which is very good indeed.

Anthony Burgess, after killing off Enderby, his poet hero of a number of novels, has now resurrected him in *Enderby's Dark Lady or No End to Enderby*. When Conan Doyle decided to bring Sherlock Holmes back to life he engineered a slightly improbable tale to account for his reappearance. Anthony Burgess rises above such devices and merely states that if Enderby had not died of a heart attack at the end of *The Clockwork Testament: or Enderby's End* this new novel will let you know what he would now be up to.

What Enderby is up to is writing a musical about Shakespeare's life for an Indiana theatre company. While he wishes to be true to Shakespeare's idiom and known life, the director and his stars see it as a vehicle to show off their talents. With some uneasy glances over his shoulder at Shakespeare's ghost he is quickly subverted by lust for the black sexy singer playing Shakespeare's Dark Lady. Although this is not one of Anthony Burgess's near-masterpieces, it is quite a jolly novel and there is the usual merry word-play.

David Lodge's novel *Small World* is set in academe and uses many of the same characters as appeared in *Changing Places*. This time, though, the farce is even faster and more furious than before. The hero is a young Irish poet called Persse McGarrigle who falls headlong in love with a pretty American girl who is writing a PhD on Romance. He follows her, always two steps behind, from one literary convention to another, where he constantly encounters the same professors busily engaged in professional intrigue, getting kidnapped and finding love. It is all enormous fun and the jokes are good.

*The Penitent* by Isaac Bashevis Singer should not be read by anyone looking for light relief. It concerns an American Jew and his reason for joining a fundamentalist Jewish religious sect in Israel. What the penitent has to say has validity, but his rage against a decadent world where people read subversive books and commit fornication and adultery is so unattractively expressed that the message stuck in my gullet.

## Other new books

### **The Art and Architecture of London**

by Ann Saunders  
Phaidon, £22.50

The author makes passing reference to the "determined pedestrian" during the course of her informative and entertaining account of London, and this clearly is what she is. For more than 10 years Ann Saunders has been walking the streets of London, visiting its churches, noting the monuments and architectural oddities, going outside again for a quick look at a statue or (in the case of Tottenham High Road) a cross that was *not* built in memory of Queen Eleanor, then continuing down the road with a short dissertation on some of the interesting artists who once lived in the area, with a pause to take in perhaps one of Nash's grandiloquent façades or some sterner stuff from Bazalgette, into the Passmore Edwards Museum (designed "with almost overwhelming vitality") or maybe it is Bruce Castle, and now here we are in Harrow (the name derives from *hearg*, a pagan shrine), or is it Hayes (from *hesa* meaning a hedge or undergrowth)?

Ann Saunders is untiring but more fatigable readers should be warned not to try to keep up with her. *The Art and Architecture of London* should be read slowly, short chapter (there are 57) at a time, to enjoy its full flavour and to learn about the finer side of London. And the introduction is surely one of the clearest and most succinct accounts of the 2,000 years of London's building yet written.

### **Modern British Architecture Since 1945**

Edited by Peter Murray and Stephen Trombley  
Frederick Muller, £9.95

This guide features 368 buildings put up in Britain since the Second World War—a tiny proportion of the hundreds of thousands that might have been chosen. So it is a selective guide, the buildings listed either because they are regarded as important in the development of post-war architecture, or because they are fine examples of their type, or because they are well known and likely to be on a visitor's list. The choice has been made by the editor of the *RIBA Journal* and his deputy, and it ranges from industrial and commercial buildings to offices, shopping centres and private houses, hospitals, schools, libraries and museums. There are even a couple of crematoria. Each entry is illustrated and contains brief information about the buildings and how to reach them, this essential structure being decorated with architectural comment which is always interesting, even if it may not be the last word on its subject.

## Paperback choice

### **The French**

by Theodore Zeldin  
Flamingo, £3.95

The British visit France more than they visit any other country, but only a tiny proportion say they admire the French. This book, written by a British citizen, a Fellow of St Antony's College, Oxford, examines these remarkable people sympathetically but shrewdly, and with an intensity that can only be described as Gallic. When first published in hardback last year the book was acclaimed by the French as understanding them better than they do themselves—which is praise indeed since he charges them with being taken in by their own stereotype, a hoax they originally fashioned to play on foreigners. The truth is that the French are more individuals than they are French; and have more to say about what it means to be human than what it means to be French.

### **The Faber Book of Parodies**

Edited by Simon Brett  
Faber and Faber, £4.25

Parody's first duty, as the editor of this anthology points out, is to entertain. It can also be destructive. There is plenty of entertainment in this collection, and if some of the parodies selected cruelly exploit a writer's weakness the editor could argue that it is only lesser art that sinks under this sort of attack. The reader will have fun making his own judgments from the ammunition here provided.

### **Hampton Court Palace**

by June Osborne  
Kaye & Ward, £8.95

There are few more fascinating buildings in Britain, both for its historical associations and for the charm and splendour of its design, than Hampton Court Palace. The visible mixture of Wren and Tudor architecture with the imagination's picture of Henry VIII and Wolsey, of Charles I escaping down the back stairs, of John Milton playing the organ for Oliver Cromwell, of George I entertaining his ugly mistresses, make the palace a unique and very human monument. June Osborne's book tells its story well.

### **Bodyline**

by Paul Wheeler  
Faber and Faber, £2.50

This is the novel, first published last year and now being made into a film, based on the 1932/33 cricket tour of Australia by the England team led by Douglas Jardine and including Harold Larwood. It makes a dramatic story, even for those familiar with these events.



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## CHESS

### A personal style

by John Nunn

At first sight there is not much scope for personal style in chess. It seems that all players should be trying to find the best moves and differences in skill are measured by how closely they approach this ideal. In practice it is not so clear-cut. Opinions differ as to the best move and since the object of the game is to win rather than to play the best moves, there is plenty of scope for psychological tactics. An unsound but complicated move may confuse the opponent and win, where the objectively correct approach would pose fewer problems and only draw.

The name of Mikhail Tal conjures up an image of brilliance tinged with unsoundness. His meteoric rise to the world championship in 1960 was achieved by unusually courageous attacking play. Some of his attacks were proved faulty in analysis after the game, but this was scant consolation for his opponents who were unable to cope with the complications over the board. He lost the world title just a year later in a return match with Botvinnik, but even today Tal is a feared attacking player ranked ninth in the world.

By contrast the Hungarian grandmaster Lajos Portisch believes in trying to find the objectively correct move whatever the circumstances. If he thinks a sacrifice unjustified then he will accept it, even if this means going through a long period of difficult defence which would put off many players. Portisch has been one of the world's most consistent players over the last 20 years and is currently ranked at number seven.

When these two meet, the clash of styles often produces fascinating chess. Their memorable encounters go back to Portisch's fine win at Oberhausen 1961 and Tal's victory by 5.5 to 2.5 in their 1965 match. The following game, played at Nikšić in 1983, equals any of their earlier battles.

M. Tal	L. Portisch
White	Black
Sicilian Defence	
1 P-K4	P-QB4
2 N-KB3	P-Q3
3 P-Q4	PxP
4 NxP	N-KB3
5 N-QB3	P-QR3
6 B-KN5	P-K3
7 P-B4	B-K2
8 Q-B3	Q-B2
9 0-0-0	QN-Q2
10 Q-N3	N-B4
11 B-Q3	P-R3
12 B-R4	0-0
13 KR-K1	N-R4
14 Q-N4	BxB
15 QxB	NxBP
16 QxN	P-K4
17 Q-R4	

The obvious continuation 17 Q-K3 PxN 18 QxQP B-K3 19 R-K3 followed

by R-N3 would have given White an edge, but Tal follows the attacking path which has brought him success so many times in the past.

17 ...PxN  
18 N-Q5 Q-Q1  
19 N-K7ch K-R1  
20 R-B1 B-N5!

Black could have lost quickly by choosing the wrong move, for example 20...N-Q2? 21 P-K5! NxP 22 R-B6! with a deadly sacrifice on KR6 to come.

21 R-B6!

Not content with having one piece attacked, Tal offers two more! All the gifts are poisoned, however, since Portisch must first attend to the threat of 22 RxRPch.

21 ...K-R2

Now Tal must have been tempted to play 22 P-K5ch NxBch 23 RxN, since the obvious 23...PxR loses to 24 QxB QxN 25 Q-B5ch K-R1 26 R-R3 K-N2 27 Q-N4ch K-R2 28 Q-R5, but Black has the subtle defence 23...PxP 24 R-KN3 P-KN3! and White's attack collapses.

22 QR-B1 NxBch  
23 PxN

Now it is Black's turn to take care. 23...B-K7 (23...Q-B2ch 24 K-N1 B-K7 fails to 25 N-B5! followed by RxRPch) 24 RxRPch! PxR 25 R-B6 Q-B2ch appears to force 26 K-Q2 (26 K-N1 BxPch mates), when 26...Q-R4ch 27 KxB Q-KN4! defends, but Tal had prepared the fiendish resource 26 N-B6!! QxNch 27 K-Q2 when Black has to give up his queen by 27...P-Q4 to avert mate.

23 ...R-B1ch!

Black's defence is as imaginative as White's attack.

24 NxR Q-B2ch  
25 K-N1 RxN

The threat of 26...Q-B7ch 27 K-R1 Q-B8ch 28 RxQ RxR mate forces White to go on the defensive. In the resulting position White has a small material advantage, but Black has seized the initiative.

26 R(6)-B2 B-K3  
27 Q-R5 P-QN4  
28 Q-Q1 Q-R4  
29 P-QN3 R-B6

29...K-N1 was more accurate, when Black has a slight advantage. The move played allows Tal to make a counter-sacrifice forcing the draw.

30 RxP! BxR  
31 RxB Q-R6  
32 Q-KB1 R-B4  
33 R-B5 R-B2  
34 Q-K1 R-B6  
35 Q-KB1 R-B2  
36 P-K5 Q-B4  
37 PxP

A draw was agreed. With level material and the kings equally exposed there was no point continuing. When both players display such resourcefulness neither deserves to lose and a draw is the most satisfying result.

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# Diverse disappointments

by Jack Marx

Life at the bridge table is notoriously full of disappointments, and they can be at least as poignant in defensive play as in other spheres of the game. On the first of these hands West might well wonder how 10 tricks by opponents could be garnered at Four Spades

♠ A 9 8 Dealer South  
♥ void Game All  
♦ K 10 9 8 3  
♣ A 8 7 5 3

♠ K Q J 10 ♠ 3  
♥ Q 10 9 4 ♥ 5 3 2  
♦ Q J 7 6 ♦ 4 2  
♣ 10 ♣ K Q J 9 6 4 2

♠ 7 6 5 4 2  
♥ A K J 8 7 6  
♦ A 5  
♣ void

South	West	North	East
1♥	No	2♦	No
2♠	No	3♣	DBL
3♥	No	3♠	No
4♠	DBL	All Pass	

Although North-South had bid strongly, it seemed to West that their trump fit was likely to be no better than four-three, since they had shown some reluctance to commit themselves finally to spades. Moreover, he had a ready-made lead in trumps to cut down any cross-ruffs that they might be relying on. Unfortunately, East's rather fatuous double of clubs warned declarer against trying to ruff this suit in his own hand.

Dummy's Ace won the trump lead and a heart was thrown on the Club Ace. Diamond Ace was followed by Ace and King of Hearts, a heart ruff, Diamond King, diamond ruff, heart ruff, diamond ruff. South wound up with six top tricks and four separate trumps.

In terms of the IMP score, West's double cost nothing, since his teammates at the other table wound up at a contract that no ingenuity could bring home. Wishing to afford South every chance of rebidding in any other vein but the detested hearts, North made the cheapest response of One Spade. But South was incited to a forcing rebid of Three Diamonds, and North, hoping to dissuade South from returning to spades, jumped to Six Diamonds. South did not feel himself to be in a position to be completely dissuaded but he sought an escape into Six Hearts. West could not conceal his eagerness to punish this contract, leaving South no option but to return to what he supposed were his partner's spades. North made a trick less in spades than the other South, but this in itself only marginally affected the team's heavy loss of 17 IMPs.

The next hand comes from rubber bridge, so there were only two disgruntled players instead of four.

♠ A Q J 10 Dealer South  
♥ Q 9 6 5 Love All  
♦ A 5 3  
♣ J 7

♠ K 9 8 7 5 2 ♠ 6 4 3  
♥ J 3 2 ♥ A 8  
♦ void ♦ J 9 8 7  
♣ K 8 5 3 ♣ Q 10 4 2

♠ void  
♥ K 10 7 4  
♦ K Q 10 6 4 2  
♣ A 9 6

To South's opening One Diamond West made a "weak jump overcall" of Two Spades. North's double closed the auction, though North-South can make game in diamonds, hearts or no-trumps.

North may perhaps be excused for not leading trumps, but the actual defence proved disastrous. West ruffed North's Diamond Ace and ducked a Heart to South's Ten. A second diamond ruff was followed by a heart to the Ace, a club to the King, a heart ruff, a third diamond ruff and a club to Jack Queen Ace. South now mistakenly gave North a club ruff, thus end-playing his own partner in trumps. A lead of Diamond Queen by South at trick nine, forcing West to ruff and be overruffed, would at least have put declarer one down.

Again from rubber bridge, the South below had opened with an Acol Two Hearts bid, been immediately raised to Three by North and arrived rapidly and confidently at Six Hearts. None the less West had promptly doubled that contract.

♠ K 6 5 Dealer South  
♥ K 9 3 Game All  
♦ A Q 8 5  
♣ 10 7 3

♠ J 10 8 ♠ Q 9 7 4 3 2  
♥ Q J 10 8 ♥ void  
♦ K 10 7 ♦ J 9 6 2  
♣ 8 6 4 ♣ 9 5 2

♠ A  
♥ A 7 6 5 4 2  
♦ 4 3  
♣ A K Q J

West's lead of Spade Jack was won by South's Ace and a small trump was won by dummy's King when West split his honours. Declarer now had to plan an end-play when East showed out. He ruffed a spade in hand, took three top clubs and finessed Diamond Queen. Spade King was ruffed, Diamond Ace and a diamond ruff followed, leaving:

♥ 9 3  
♦ 8

♥ Q J 8 Immaterial  
♥ A 7  
♣ J

South continued with Club Jack and West could but ruff with an honour. West's formidable trump holding collapsed like a house of cards. Even if West plays Heart Eight at trick two Dummy can cover with Nine as a safety play, since the loss of one trump trick can be afforded.

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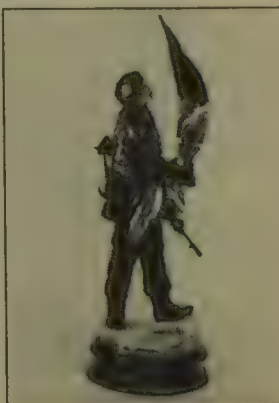
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# JUNE BRIEFING

## Friday, June 1

New films: *The Terry Fox Story* & *Man of Flowers* (p116, 117)  
Greenwich Festival starts (pp118, 123)  
Leo Sayer at the Dominion (p119)

## Saturday, June 2

*Aida* at Covent Garden (p120)  
Barry Tuckwell & Richard Rodney Bennett at Spitalfields (p119)

## Sunday, June 3

The Queen Mother opens  
Portsmouth's new D-Day Museum (p124)

## Monday, June 4

Open Air Theatre season starts in Regent's Park with *The Merry Wives of Windsor* (p114)

Renaissance art of the School of Ferrara goes on show at Matthiesen Fine Art (p125)

## Tuesday, June 5

First evening of Beating Retreat at Horse Guards' Parade (p123)  
Julian Lloyd Webber recital at the Royal Naval College Chapel (p118);  
Kun Woo Paik's Liszt series starts at the Wigmore Hall (p119)  
Berlioz's *L'enfance du Christ* at Spitalfields (p119)

## Wednesday, June 6

Horse racing: The Derby at Epsom;  
Athletics: Olympic Trials at Crystal Palace (p122)  
New exhibitions: work by Bryan Illsley & Stephenie Bergman at the Crafts Council; ceramics by Picasso at Nicola Jacobs (p125)  
Claudio Arrau recital at the Festival Hall (p119)

## Thursday, June 7

First night of Alan Ayckbourn's *Intimate Exchanges* at Greenwich (p114)  
Contents of Cecil Beaton's studio go on sale at Christie's (p123)  
Ceramics by Hans Coper go on show at the Serpentine Gallery (p125)

## Friday, June 8

*Another Country* & *One Deadly Summer* open in West End cinemas (p116)  
York Festival & Mystery Plays run until July 2; Aldeburgh Festival starts (p130)  
*Tosca* at Covent Garden (p120)

## Saturday, June 9

Horse racing: The Oaks at Epsom (p122)  
LSO 80th birthday concert at the Barbican (p118)

## Sunday, June 10

Athletics: Olympic Trials at Gateshead (p122)  
□ Whit Sunday

## Monday, June 11

First performance of *Twelfth Night* in Fenton House garden (p123)  
The Prince & Princess of Wales attend



Top, Natalia Makarova in Rodgers & Hart's musical *On Your Toes*: opening June 12. Above left, Cecil Beaton's studio sale at Christie's: June 7. Above right, Tom Conti in *Reuben, Reuben*: West End release June 29.

## CALENDAR

the première of Spielberg's *Indiana Jones & the Temple of Doom*, opening to the public June 12 (p116)

## Tuesday, June 12

First night of *On Your Toes*, a revival of the Rodgers & Hart musical with Natalia Makarova at the Palace (p114)  
Paintings of Birds in an Indian Garden at Michael Goedhuis (p125)  
Chelsea Opera Group in concert performance of Verdi's *Macbeth* at the Barbican (p118)

## Wednesday, June 13

Royal International Horse Show at Birmingham until June 17 (p122)  
□ Full moon

## Thursday, June 14

First night of Machiavelli's comedy *Mandragola* at the Olivier (p114)  
Cricket: first Test match against the West Indies at Edgbaston (p122)  
John McCormack centenary tribute at the Queen Elizabeth Hall (p119)

## Friday, June 15

International Ceramics Fair at the Dorchester until June 18 (p123)  
Computer Fair opens at Earls Court (p123)

## Saturday, June 16

Trooping the Colour: the Queen's Birthday Parade at Horse Guards' (p123)

*Così fan tutte* at Glyndebourne & *Falstaff* at matinée performance at Covent Garden (p120)

## Sunday, June 17

Handel's *Belshazzar* at St Alfege's Church, Greenwich (p118)

□ Fathers' Day

## Monday, June 18

Prints of costume of the Ottoman Empire go on show at Robin Symes (p125)

Grand piano extravaganza at the Queen Elizabeth Hall (p119)

## Tuesday, June 19

First nights: *Richard III* with Antony Sher at Stratford; *A Midsummer Night's Dream* at the Open Air Theatre, Regent's Park (pp114, 115)  
Horse racing: first day of Royal Ascot week (p122)

## Wednesday, June 20

Claudette Colbert & Rex Harrison open in Lonsdale's *Aren't We All?* at the Haymarket (p115)

## Thursday, June 21

Project Papillon: thousands of butterflies are released on Hampstead Heath (p123)

Roger Waters's *The Pros & Cons of Hitch-hiking* at Earls Court (p119)

□ Longest day

## Friday, June 22

*The Return of Martin Guerre*, with Gérard Depardieu, opens in the West End (p116)

Gala performance of Cranko's *Onegin* by London Festival Ballet (p121)

Paintings from the Royal Academy travelling exhibition return to the RA (p125)

## Saturday, June 23

Athletics: AAA Championships at Crystal Palace (p122)

Neil Diamond at Earls Court until June 27 (p119)

## Sunday, June 24

Janet Baker with the RPO at the Festival Hall (p119)

Anton Dolin commemorative gala at Covent Garden (p121)

'Smagic, exhibition of children's book illustrations, opens at Oxford's Museum of Modern Art (p125)

□ Midsummer Day

## Monday, June 25

Lawn Tennis Championships begin at Wimbledon (p122)

Masque at the Royal Academy (p123)

## Tuesday, June 26

Women's Institute Life & Leisure Exhibition opens at Olympia (p123)

Meridian Day at Greenwich (pp23, 124)

## Wednesday, June 27

New exhibitions: A Brush with Colour at the National Gallery; Tunnicliffe's Birds at the Tryon Gallery (p125)

## Thursday, June 28

Henley Royal Regatta starts (p122)  
Exhibition of contemporary Brazilian art opens at the Barbican (p125)

Cricket: second Test match against the West Indies at Lord's (p122)

Youth & Music Cushion Concerts begin at the Royal Academy (p123)

Bernadette Greevy recital at the Wigmore Hall (p119)

## Friday, June 29

*Reuben, Reuben*, with Tom Conti, opens in the West End (p116)

□ New moon

## Saturday, June 30

Blue Circle sailing barge match on the East Coast (p130)

**Briefing researched by Angela Bird and Miranda Madge.**

Information correct at time of going to press. See listings for further details. Add 01- in front of seven-digit telephone numbers when calling from outside London.





CLAUDETTE COLBERT, above, last seen on the London stage in a 1928 production of *The Barker* at The Playhouse, joins Rex Harrison in Frederick Lonsdale's *Aren't We All?* at the Haymarket on June 20. Lonsdale's epigrammatic social comedies have survived remarkably well. This revival, under the control of Clifford Williams, also has Nicola Pagett, Michael Gough and Madge Ryan in the company.

□ The indefatigable Alan Ayckbourn is back with another comedy, *Intimate Exchanges*, which he also directs at Greenwich from June 7. There are 16 permutations of the plot and the version played on any one night depends initially on whether the key character has the will-power to resist having her first cigarette of the day until 6pm. Later variations in the behaviour of other characters lead to different chains of events.

□ A revival of the Rodgers and Hart musical *On Your Toes* (last seen in London during 1937) opens at the Palace on June 12 with Tim Flavin, Honor Blackman, and the Russian ballerina, Natalia Makarova. It will be supervised by the extremely active 96-year-old George Abbott who directed the original production and re-wrote the piece for a Broadway production last year.

□ For me every new Richard III has to compete with my memory of Olivier's famous performance with the Old Vic company in the early autumn of 1944. Antony Sher is the latest to take up the challenge at Stratford-upon-Avon from June 19.

□ When Machiavelli wrote his comedy, *Mandragola*, about an unscrupulous young lover's attempt to seduce his neighbour's wife, he could not have guessed how well it would survive the centuries. It arrives at the Olivier on June 14, directed by David Gilmore, with Jim Norton, Phyllis Roome, John Savident and Timothy Spall in the cast.

## NEW REVIEWS

Where applicable, a special telephone number is given for credit card bookings. Details of each theatre are given only on the first occasion it appears in each section.

### Benefactors

Michael Frayn is not a predictable dramatist, so admirers should be warned that this new play is nothing like *Noises Off*. It is a closely argued & well constructed quartet-comedy about a pair of married couples, the problem of neighbourliness, an architect's more pressing problem & the ways of a journalist. A lot else, too: its central theme seems to be the inevitability of change. This is an extremely literate, often amusing & sometimes touching piece, acted by four distinguished artists—Oliver Cotton & Patricia Hodge as one couple, Brenda Blethyn & Tim Pigott-Smith as the other. Miss Blethyn's portrait of a well-meaning woman who cannot get things right sticks in the mind long after the play is over. Vaudeville, Strand, WC2 (836 9988, cc).

### Measure For Measure

Though perhaps only two of the performances—the Duke & Escalus—would go into my ideal cast for Shakespeare's dark comedy, this 18th-century production by Adrian Noble is, in general, as good as any I remember since Tyrone Guthrie's magnificent Laughton-Robson revival for the Old Vic. Designed spaciouly by Bob Crowley, it has a grandly spoken Duke (Daniel Massey) who is persuasive, which is rare, about the man's reasons for his strange behaviour. Joseph O'Connor's small-part Escalus is the best I have seen & I also appreciated Juliet Stevenson's eloquently determined Isabella. Barbican, Silk St, EC2

(628 8795, cc 638 8891).

### The Merchant of Venice

Having decided that, visually, this revival is to be unlike any other, its director, John Caird, & its designer, Ultz, have been resolutely eccentric. The first Venetian scene, curtained in damask & flanked by two baroque pipe-organs, is also used for Portia's Belmont in which three enormous "caskets" appear—gold, silver & base lead—slung from above. These are apparently in the charge of a disembodied voice—the Ghost of Portia's Father—sounding like a record that recites, first, the casket warnings &, in time, their internal messages. It is all superfluous, but then directors pine for something new. Round this the performance has no marked quality, though Frances Tomelty is an able Portia &, in Venice, Ian McDiarmid, if seeking now & then to parse & analyse, deals with Shylock. He is really impressive at the end of the trial scene when he leaves the court with dignity after removing his Jewish headgear, needed no longer. Royal Shakespeare Theatre, Stratford-upon-Avon, Warwicks (0789 295623, cc).

### Passion Play

Some plays, however capably made, can be unattractive; for all the skill of its director, Mike Ockrent, & its acting, particularly by Judy Parfitt & Leslie Phillips, I found Peter Nichols's anecdote of adultery a tedious experience. It is not helped by the device of giving each of the principal figures a second character to speak otherwise hidden thoughts. Wyndham's, Charing Cross Rd, WC2 (836 3028, cc 379 6565).

### Strange Interlude

Certainly strange, though less so than when Eugene O'Neill wrote it during the late 1920s. In effect, the five-hour piece is two plays in one—passages of fairly dull normal dialogue interleaved with many asides & a few soliloquies during which the characters express their genuine thoughts. Long ago, in New York, Alexander Woolcott called it, a shade too ferociously, "An *Abie's Irish Rose* for the pseudo-intelligentsia." (*Abie*, forgotten now, was a trivial, long-running comedy.) The trouble is that O'Neill strove in *Strange Interlude* to be portentous without having anything in particular to be portentous about. If you are interested in the psychological battles of the heroine, splendid; if not, it is unlucky. The piece, with a few glints of ironic humour, booms along repetitively. I liked Glenda Jackson's stamina & capacity for belief without finding the tale of her involvement with three men

either likely or compelling. Similarly, though the men (Brian Cox, Edward Petherbridge & James Hazeldine) do what is required with a laudable attention to duty, I cannot feel that it matters. Duke of York's, St Martin's Lane, WC2 (836 5122, cc 836 9837).

### Venice Preserv'd

Venice is the city of the month. Peter Gill is a director who strikes firmly at the point, without strain. Otway's tragedy is strongly theatrical: the simplest method is to get on with it, to keep the narrative running & to speak it lucidly & dramatically. A plot against the Venetian rulers ("Cursed be your Senate!" cries Pierre) might have succeeded had not Pierre's friend Jaffier, impulsive & honourable, yielded to Belvidera ("Oh! thou wast ever born to save or damn me!") & betrayed all. Everything rests upon Pierre, bravely undeviating, Jaffier who serves him as a friend in the famous climax, & Belvidera of the "resistless tears & conquering smiles". They are presented superbly by Ian McKellen, Michael Pennington & Jane Lapotaire in Alison Chitty's richly sombre décor. Mr Gill has kept that transient plunge into the sado-masochistic scenes: Hugh Paddick as the deplorable old suitor & Stephanie Beacham as the court-tesan. The episode might be distressing, but it is acted here with unhesitating zest. Lyttelton, National Theatre, South Bank SE1 (928 2252, cc 928 5933).

### Volpone

In its length—four hours—this rivals *Strange Interlude*. Ben Jonson can stand judicious cutting but here we have him in full, Sir Politick Would-be & all. Not that we should regret Sir Pol who can be one of the most engaging personages. For the rest this play is too boisterous for the intimacy of *The Pit* &, though acted loyally, is progressively wearing. Richard Griffiths & Miles Anderson as the Fox & his parasite, & Gemma Jones, unexpectedly storming round as Lady Pol, are the soundest players in a night that could be an hour shorter. The Pit, Barbican, Silk St, EC2 (628 8795, cc 638 8891).

## FIRST NIGHTS

### June 4. The Merry Wives of Windsor

A seldom chosen Open Air revival begins the Regent's Park season, with Kate O'Mara as Mistress Ford & Dora Bryan as Mistress Quickly. Open Air Theatre, Regent's Park, NW1 (486 2431, cc 379 6433).

### June 7. Intimate Exchanges

New play by Alan Ayckbourn, performed by his Scarborough theatre company (see introduction). Greenwich, Croom's Hill, SE10 (858 7755, cc 853 3800). Until Aug 4.

### June 12. On Your Toes

Revival of Rodgers & Hart's musical, with Natalia Makarova (see introduction). Palace, Shaftesbury Ave, WC2 (437 6834, cc 437 8327).

### June 13. 78 Revolutions

New play by Michael Wilcox about the pioneering days of the gramophone. Lyric Studio, King St, W6 (741 2311, cc). Until July 14.

### June 14. Mandragola

Machiavelli's comedy (see introduction). Olivier, National Theatre, South Bank, SE1 (928 2252, cc 928 5933).

### June 19. Richard III

Antony Sher in the title role of Bill Alexander's production. Royal Shakespeare Theatre, Stratford-upon-Avon, Warwicks



Ian McDiarmid: Shylock in *The Merchant of Venice* at Stratford (reviewed above).



(0789 295623, cc).

**June 19. A Midsummer Night's Dream**  
Alexandra Mathie plays Titania, Richard Rees is Oberon & Berwick Kaler is Bottom. Open Air Theatre.

**June 20. Aren't We All?**

Frederick Lonsdale's comedy of manners, with Rex Harrison & Claudette Colbert (see introduction). Haymarket, Haymarket, SW1 (930 9832, cc).

**June 20. Golden Girls**

Play by Louise Page about women athletes, with Kenneth Branagh & Polly James. The Other Place, Stratford-upon-Avon, Warwicks (0789 295623, cc).

## ALSO PLAYING



**Barrie Rutter as Napoleon the pig: *Animal Farm* at the Cottesloe.**

### Animal Farm

Peter Hall's version of George Orwell's fable flashes up superbly—the Manor Farm rebellion & its progress to a tragic end, uncompromisingly represented. Masks are used expertly, & there is a frightening performance by Barrie Rutter as the Stalin-esque pig. Cottesloe, National Theatre, South Bank, SE1 (928 2252, cc 928 5933).

### Black Ball Game

Comedy centring on interviews for a job in the catering trade. With Michael Medwin. Lyric, King St, W6 (741 2311, cc). Until June 23.

### Blondel

Tim Rice & Stephen Oliver's musical goes to the Crusades as agreeably as ever; Paul Nicholas is Blondel. Aldwych, Aldwych, WC2 (836 6404, cc).

### The Business of Murder

Richard Harris has written a taut thriller that does its duty, with Eric Lander & Richard Todd. May Fair, Stratton St, W1 (629 3036, cc).

### Camille

New play by Pam Gems, based on Dumas's *La dame aux camélias*. With Frances Barber, Nicholas Farrell & Polly James. The Other Place, Stratford-upon-Avon, Warwicks (0789 295623, cc).

### Cats

Trevor Nunn uses stage & auditorium boldly for Andrew Lloyd Webber's musical version of T. S. Eliot's cheerfully minor poems about cats. New London, Drury Lane, WC2 (405 0072, cc).

### The Comedy of Errors

Adrian Noble's production, with Jane Booker, Zoë Wanamaker, Henry Goodman, Richard O'Callaghan, Peter McNery & Paul Greenwood. Barbican, Silk St, EC2 (628 8795, cc 638 8891).

### The Country Girl

Clifford Odets's play with Susan George, Patrick Mower & John Stride. Apollo, Shaftesbury Ave, W1 (437 2663, cc).

### Daisy Pulls It Off

Sally Cookson, absolutely topping as the new girl at Grangewood, is at the centre of Denise Deegan's glorious parody of any school story written in the 1920s. Globe, Shaftesbury Ave, W1 (437 1592, cc).

### Evita

No weariness yet in Tim Rice & Andrew Lloyd Webber's emotional music drama. Prince Edward,

Old Compton St, W1 (437 6877, cc 439 8499).

### Forty Years On

Alan Bennett's play reaches us again as an impressive, if oddly devised, allegory-cum-revue. Paul Eddington is the headmaster. Chichester Festival Theatre, Chichester, W Sussex (0243 781312). Until June 30.

### Glengarry Glen Ross

A sardonically accurate American comedy by David Mamet. Cottesloe.

### Golden Boy

Clifford Odets's play about an aspiring boxer, with Jeremy Flynn & Lisa Eichhorn. Lyttelton, National Theatre, South Bank, SE1 (928 2252, cc 928 5933).

### Guys & Dolls

Return of the National's award-winning musical, now recast, based on a story by Damon Runyon. Olivier, National Theatre, South Bank, SE1 (928 2252, cc 928 5933).

### Henry V

Adrian Noble's revival has Kenneth Branagh driving strongly at the part of Henry—as valuable a recruit as the RSC has had for a long time. Royal Shakespeare Theatre, Stratford-upon-Avon, Warwicks (0789 295623, cc).

### The Importance

Musical based on Oscar Wilde's *The Importance of Being Earnest*, with Robert Dorning, Patrick Ryeart & Judy Campbell. Ambassador's, West St, WC2 (836 1171, cc 741 9999). Until Aug 4.

### Julius Caesar

Ron Daniels's Stratford production with Peter McNery as Brutus & David Schofield as Mark Antony. Barbican.

### Kipling

Alec McCowen moves from St Mark to Rudyard Kipling in a new one-man show, directed by Patrick Garland. Mermaid, Puddle Dock, EC4 (236 5568, cc 741 9999). Until July 21.

### Life's a Dream

Calderón's Spanish classic comes awkwardly to the English stage, though its cast fights bravely. With Miles Anderson, Charles Kay & Barbara Kellermann. The Pit, Barbican, Silk St, EC2 (628 8795, cc 638 8891).

### Little Me

Musical with Russ Abbot & Sheila White. Prince of Wales, Coventry St, W1 (930 8681, cc 930 0844).

### Little Shop of Horrors

Musical about a plant, a blend of cactus & octopus, that grows into a terror. An acquired taste. Comedy, Panton St, SW1 (930 2578, cc).

### A Midsummer Night's Dream

The RSC's touring production, directed by Sheila Hancock. The Other Place, Stratford-upon-Avon, Warwicks (0789 295623, cc).

### Mr Cinders

Lionel Blair has taken over in the musical (music by Vivian Ellis) which, in the words of its principal song, has been spreading a little happiness for more than 300 performances. Fortune, Russell St, WC2 (836 2238, cc 741 9999).

### The Mousetrap

Though now in its 32nd year, many people cannot yet know Agatha Christie's solution of her puzzle; it is worth investigating. St Martin's, West St, WC2 (836 1443, cc 741 9999).

### Noises Off

Everything that happens in Michael Frayn's enjoyable farce is during the performance of another farce, *Nothing On*, a wild helter-skelter touring business & the kind of thing that can breed catastrophe. Savoy, Strand, WC2 (836 8888, cc 379 6219).

### Number One

Jean Anouilh's comedy of egocentricity, with a new ending by Michael Frayn, is probably his last. Spirited though it becomes, it takes its time to rise as its central figure, Leo McKern, writes his play about the people round him. There is a most amusing performance by Peter Blythe as a young man who seems to be mechanized. Queen's, Shaftesbury Ave, W1 (734 0261, cc).

### Oh, Kay!

Gershwin musical with Jane Carr in the leading role. Chichester Festival Theatre, W Sussex. Until July 21.

### On the Spot

Edgar Wallace's famous Chicago gangster play returns to London with Simon Callow & James Warwick. Albery, St Martin's Lane, WC2 (836

3878, cc 379 6565).

### Pack of Lies

Mary Miller & Michael Williams in Hugh White-more's splendidly tense & truthful drama about the quiet suburban couple who find themselves on the fringe of an espionage case. Lyric, Shaftesbury Ave, W1 (437 3686, cc).

### Peg

Siân Phillips & Ann Morrison in a musical version of the once celebrated romantic comedy, *Peg O' My Heart*. Phoenix, Charing Cross Rd, WC2 (836 2294, cc 741 9999).

### Pygmalion

Peter O'Toole heads the cast in Shaw's comedy. Shaftesbury, Shaftesbury Ave, WC2 (836 6596, cc 741 9999). Until July 7.

### The Real Thing

Tom Stoppard's comedy now with Paul Shelley & Jenny Quayle. Strand, Aldwych, WC2 (836 2660, cc).

### Romeo & Juliet

Polly James plays the Nurse, with Simon Templeman & Amanda Root as the young lovers, in John Caird's production. The Other Place, Stratford-upon-Avon.

### Run For Your Wife

Robin Asquith & Ian Lavender take over on June 4, hurtling across the stage in Ray Cooney's unstoppable farce. Criterion, Piccadilly Circus, W1 (930 3216, cc 379 6565).

### Saint Joan

Frances de la Tour gives a splendid dramatic performance of Joan, without being fully Shaw's "dear child of God". As ever, the trial scene is memorable. Olivier.

### The Seagull

Chekhov's play, directed & designed, sometimes curiously, by Philip Prowse is well served by David William, Stephen Macdonald & Maria Aitken. Greenwich, Croom's Hill, SE10 (858 7755, cc 853 3800). Until June 2.

### Serjeant Musgrave's Dance

Albert Finney plays the high-principled soldier in John Arden's play. Old Vic, Waterloo Rd, SE1 (928 7616, cc 261 1821). Until June 30.

### Singin' in the Rain

Don't compare the stage version with the Gene Kelly film. This is a gentle joy in its own right, with Tommy Steele to take us through the worries of a Hollywood when the screen began to speak. Palladium, Argyll St, W1 (437 7373, cc).

### Snoopy—the Musical

Musical based on the American strip cartoon about Charlie Brown, his friends & the beagle. Duchess, Catherine St, WC2 (836 8243, cc).

### The Spanish Tragedy

Thomas Kyd's Elizabethan melodrama, precursor of so many revenge plays, returns in its collector's-piece revival by Michael Bogdanov. Lyttelton.

### Starlight Express

Playing at trains in a big way; engines (the cast on roller skates) racing round the theatre; music by Andrew Lloyd Webber; Trevor Nunn's direction. With Stephanie Lawrence, Jeffrey Daniel & Ray Shell. Apollo Victoria, Wilton Rd, SW1 (834 6184, cc 834 6919).

### Strider—the Story of a Horse

In the leading part of a horse, from its days as a foal to its death, Michael Pennington is exceptional in this version of Tolstoy's story. Cottesloe.

### The Time of Your Life

American comedy of the 1930s, with Daniel Massey, John Cater, Paul Greenwood & Zoë Wanamaker. The Pit.

### West Side Story

Leonard Bernstein's musical, with lyrics by Stephen Sondheim, performed by Leicester's Haymarket Theatre company. Her Majesty's, Haymarket, SW1 (930 6606, cc 930 4025).

### Cheap tickets

Half price ticket booth, west side of Leicester Square. Unsold tickets for that day's performances on sale for half price plus 75p service charge. Personal callers only, no cheques or credit cards. Mon-Sat 2.30-6.30pm, matinee days noon-2pm.

### Fringe box office

Booking facilities for over 50 fringe theatres. Duke of York's Theatre foyer, St Martin's Lane, WC2 (379 6002, cc).

### Ticketshop

Credit card bookings for certain West End & provincial theatres (631 1101).

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# BRIEFING CINEMA GEORGE PERRY



Gérard Depardieu: alleged impostor in *The Return of Martin Guerre*.

ALTHOUGH STILL ONLY 35, Gérard Depardieu has already made 52 films. He is today's most important French film star—the inheritor of a mantle once worn by Jean Gabin, whom he resembles in combining a populist, common-man appeal with the ability to encompass classical roles such as Tartuffe, whom he recently played on the Paris stage and has now filmed. Daniel Vigne's *The Return of Martin Guerre* (reviewed below), in which he plays an ambiguous 16th-century peasant, is another demonstration of his extraordinary talent.

□ The film-makers' love affair with India continues. Following *Gandhi*, *The Far Pavilions*, *The Jewel in the Crown* and the completion of production on David Lean's long-awaited *A Passage to India* comes *Mountbatten—The Last Viceroy*, a six-hour mini-series which Brent Walker will be making with Mobil. Nicol Williamson is to play Mountbatten, Janet Suzman Lady Mountbatten and Ian Richardson Nehru. The screenplay will be by David Butler and the film will be directed by Tom Clegg.

□ Money is the big worry this year in the British film industry. The Budget's early phasing out of capital allowances has resulted in the postponement or cancellation of some productions. In America business has been lured from Hollywood by the increasing number of state film corporations and attractive facilities offered. Texas, for instance, secured *Terms of Endearment*, *Silkwood* and *Tender Mercies* because overheads are lower there. Perhaps there is scope for a similar approach in Britain.

## NEW REVIEWS AND PREMIERES

Films selected for review are expected to be showing in London or on general release at some time during the month. Programmes are often changed at short notice. Consult a local or daily newspaper for exact locations & times. Information on West End & Greater London showings in Odeon, ABC & Classic chains from 200 0200.

### Another Country (15)

Julian Mitchell's play makes a smooth transition to the screen, with Marek Kaniévska making his feature film debut. Mitchell has written the screenplay, & Rupert Everett repeats his stage role of Guy Bennett, the public schoolboy in the 1930s unwise enough to treat his homosexuality as more than a passing fancy.

The film is a flashback—the aged, crippled Moscow defector in his grim apartment 40 years later recounts his adolescence to an American woman journalist. His schoolfriend, a deeply committed Communist who solemnly carries a bust of Lenin into class, is played by Colin Firth—a character clearly inspired by Esmond Romilly & John Cornford, just as Bennett is a sort of composite of Burgess & Maclean. The school is



Rupert Everett in *Another Country*: opens June 8 (see new reviews).

a metaphor for England's Establishment, where those who accept its internal hypocrisies & deceptions will succeed, while the mavericks will be destroyed. It is a chilling view of

the manipulation of power by incipient rulers, content to order the affairs of their closed adolescent world as a dress rehearsal for their later lives. Opens June 8.

### Easy Money (15)

Tedious comedy in which American comedian Rodney Dangerfield plays a boorish, boozy vulgarian whose rich mother-in-law leaves him \$10 million on condition he cuts out smoking, gambling, drinking & philandering for a whole year. The effort is scarcely worth it. James Signorelli directed. Opens June 29.

### Heart Like a Wheel (PG)

A biographical film of ostensibly limited appeal (hands up all those who are interested in a story about a female drag racer!) which in Jonathan Kaplan's hands turns out to be much more interesting than it would initially suggest. Bonnie Bedelia plays Shirley Muldowney, a gutsy, ambitious competitor who rises in the sport from small-town, unofficial duelling to a triple world championship.

Drag racing is a one-to-one conflict, with two contestants whipping side-by-side along a short, straight track in extraordinary vehicles which look as though they are made from umbrella parts. It is all over in a matter of seconds, during which time incredible dramas can occur. Muldowney's story is fairly dreary, with a discarded husband, a possessive lover trying to be her Svengali & a strained relationship with her son, but Kaplan's direction keeps the pace alive & the story credible. Opens June 8.

### Indiana Jones & the Temple of Doom (PG)

Steven Spielberg's film is a sequel to *Raiders of the Lost Ark*, with Harrison Ford, Kate Capshaw. Opens June 12. Royal charity première in the presence of the Prince & Princess of Wales in aid of the Prince's Trust. Empire, Leicester Sq, WC2. June 11.

### Last Winter (15)

Yonna Elian & Kathleen Quinlan play two women whose husbands are missing in the aftermath of the Yom Kippur war. After seeing some newsreel footage, they both lay claim to the same man. Opens June 8.

### Man of Flowers (18)

The oddball Australian film is rapidly becoming a new genre. A month or two ago we had Gillian Armstrong's *Starstruck*, now we have Paul Cox's *Man of Flowers*. Norman Kaye plays a wealthy, shy, middle-aged art collector & sculptor whose great moment of the week consists of watching a model strip to a Donizetti aria. She has a jealous lover, a truly awful modern painter, on whom a satisfying revenge is devised which is meted out as much for his bad art as for his drug-addicted violence. A very strange film, not without enjoyable qualities. Opens June 1.

### One Deadly Summer (18)

A small southern French town is intrigued by the arrival of an eye-catching young woman with an array of skimpy summer outfits. Her mother is an introvert & her father a cripple. One of the local young men, gentler & more sympathetic than the others, falls in love with & eventually marries her, unaware that he is being used in her intricate plot to avenge the rape of her mother which had led to her birth 20 years earlier.

Jean Becker has attempted a psychological thriller with a twist in the tail, & maintains a good pace as the story slides into implausibility. Unfortunately, Sébastien Japrisot's adaptation of his novel suffers from structural flaws. The girl's mission is signalled from an early part of the film with flashbacks of her mother's rape, & he gives

the first-person narration to a succession of different characters, which makes nonsense of the film's ultimate moments. It needs the genius of Hitchcock to get through such weaknesses, & Becker is not in his league. Isabelle Adjani, deserving an award as Most Unabashed Actress in the Nude, attacks the role with relish, & Alain Souchon is an agreeable hero. Opens June 8.

### The Osterman Weekend (18)

Rutger Hauer plays a television journalist who organizes an annual reunion for his friends. One year a CIA man (Burt Lancaster) informs him that one of his friends is an enemy agent. Sam Peckinpah directs; John Hurt & Dennis Hopper also feature. Opens June 22.

### Police Academy (15)

Comedy about the chaos in a section of the American police force when a mayoress lifts the restrictions on those eligible to join. The film has been enormously successful in the USA. Opens June 29.

### The Return of Martin Guerre (15)

Daniel Vigne's film recounts what in France is a relatively well known story. In a 16th-century French hamlet a young man, cruelly mocked by the others for his impotence, suddenly vanishes, leaving a wife & son, fathered after a priestly intervention. Years later Martin Guerre returns after service in the army & eagerly takes up his old life, proving to be a devoted, attentive husband & father, & a dedicated worker. But Martin's uncle is convinced that he is an impostor, a view reinforced by various former soldiers who claim that he is an old comrade called Pansette. A trial takes place in which the defendant argues his case.

There are several performances of distinction, notably by Nathalie Baye as the wife. Roger Planchon as the examining magistrate & Gérard Depardieu as the man at the centre of the mystery. Vigne & his co-writer Jean-Claude Carrière have created an enthralling film. Opens June 22.

### Reuben, Reuben (15)

Comedy, directed by Robert Ellis Miller, with Tom Conti as a lecherous, drunken Scot on a lecture tour of New England. Opens June 29.

### Scandalous (15)

Robert Hays plays a television investigative reporter who, in the belief he is cracking an industrial espionage plot, has an affair with a mysterious beauty, Pamela Stephenson, unaware that she & her aged uncle (John Gielgud in a variety of penetrable disguises) are out to blackmail him. It is one of the direct comedy thrillers of recent years, & should be forgotten by all concerned as soon as possible. Rob Cohen directed.

### Splash (PG)

This Disney film, under the new films-for-grownups logo of Touchstone, is a comedy about a mermaid who comes to New York & enthralls a young businessman, who is unaware of her origins. (On land she has legs, in the water a tail.) A crazed scientist whose reputation has been torpedoed by his assertion that mermaids are real has no doubts, & trails the happy lovers with a view to getting her feet wet.

Ron Howard (who used to play Richie Cunningham in *Happy Days* & who showed his directional talent with last year's *Night Shift*) has made one of the funniest of recent American films. The mermaid, a statuesque blonde played by Daryl Hannah, is a sort of fantasy figure for men; Tom Hanks is superbly confused as her lover, & Eugene Levy is hilarious as the scientist whose injuries accrue as his pursuit



intensifies. But almost walking off with the comic honours is John Candy as the hero's obese, ribald, hedonistic brother, an amiable mountain of blubber who engineers the eventual happiness of the couple. Opens June 29.

#### **The Terry Fox Story (PG)**

The true story of a young Canadian who, in spite of having lost a leg due to cancer, raised \$24 million for cancer research by attempting a walk right across Canada. Eric Fryer plays Terry, with Robert Duvall as a fund-raiser for the cause. Opens June 1. Royal charity première in the presence of Princess Alexandra in aid of the Royal Marsden Cancer Fund. Leicester Square Theatre, WC2. May 31.

#### **To Begin Again (PG)**

José-Luis García's film, which won the 1983 Oscar for the best foreign film, concerns a Spanish professor living in California who is awarded the Nobel Prize for literature. He returns to visit Spain & the places he knew in his childhood. Opens June 7.



Isabelle Adjani in *One Deadly Summer*: opens June 8 (see new reviews).

### **ALSO SHOWING**

#### **Against All Odds (15)**

Jeff Bridges, a former football player, is hired by an unscrupulous night-club owner (James Woods), to go to Mexico & bring back his mistress, Rachel Ward. A tale of romance & corruption directed by Taylor Hackford.

#### **And the Ship Sails On (PG)**

Fellini's latest film is set in Italy before the First World War. A group of people set off by boat to scatter the ashes of a friend over a small island. On the way they take on refugees & are attacked by a gunboat. With Freddie Jones, Barbara Jefford & Janet Suzman.

#### **Black Shack Alley (PG)**

French film, directed by Euzhan Palcy & based on a West Indian novel by Joseph Zobel, shows the life of sugar plantation workers in the 1930s.

#### **Daniel Takes a Train (15)**

Hungarian thriller, directed by Pal Sandor, about two young Hungarians travelling to the Austrian border in 1956.

#### **The Dead Zone (18)**

David Cronenberg's chiller has Christopher Walken as a teacher who acquires a gift of second sight & uses it to attempt the assassination of a presidential candidate (Martin Sheen).

#### **The Dresser (PG)**

Albert Finney is superb as an overblown actor-manager touring provincial cities in wartime Britain. Tom Courtenay repeats his stage role as the cynical, put-upon dresser & the strong supporting cast includes Zena Walker, Eileen Atkins & Edward Fox.

#### **The Golden Seal (PG)**

A small boy (played by Torquil Campbell) befriends a rare golden seal & tries to guard it from hunters who want to shoot it for its unusual fur.

#### **Greystoke (PG)**

Hugh Hudson's fresh view of the Tarzan story is a remarkable epic. Though it cost \$28 million, for once much of this is visible on the screen. Excellent performances from Christopher Lambert as Tarzan, Ian Holm as a Belgian explorer and Ralph Richardson as the old Earl of Greystoke.

#### **Harry & Son (15)**

Paul Newman co-wrote, produced, directed & acted in this gentle film about the relationship between a crane driver & his son who works in a car valet service but aspires to be a writer. Newman plays the aging, lonely father, forced to give up his job through deteriorating eyesight & balance. Robby Benson, as the boy, copes with what might have been a saccharine role with some skill.

#### **Loose Connections (15)**

Richard Eyre's film about a practical feminist & a useless football fanatic en route to Munich together begins promisingly but dwindles into a sad series of taunts at too many targets.

#### **Memed My Hawk (15)**

Peter Ustinov has written & directed this adventure film, set in Turkey in the 1920s, about a rebellious young man who escapes the feudal system of his village to become a brigand. With Ustinov himself, Herbert Lom, Denis Quilley & Michael Elphick.

#### **Mr Mum (PG)**

Michael Keaton plays an unemployed man looking after his home & children while his wife carves out a career in advertising.

#### **Reflections (15)**

Gabriel Byrne plays a Dublin writer who takes a cottage in the grounds of a country house & falls in love with one of its occupants (Harriet Walter). Directed by Kevin Billington, with Donal McCann & Fionnula Flanagan.

#### **Secret Places (15)**

Zelda Barron's film about a German refugee at an English girls' school during the war suffers from a stereotyped approach. Marie-Theres Relin plays the newcomer & Tara MacGowran her English friend.

#### **Silkwood (15)**

Meryl Streep movingly portrays a young plutonium plant worker who became an activist after discovering unpleasant information about the plant's safety. Mike Nichols's film is one of the more thoughtful American works on view.

#### **The South (U)**

Second film from Victor Erice, 10 years after his *Spirit of the Beehive*, which is set in northern Spain in 1957 & concentrates on a girl's relationship with her father.

#### **Strangers Kiss (15)**

Victoria Tennant & Peter Coyote in a film about the making of a film. Directed by Matthew Chapman.

#### **Swann in Love (18)**

Jeremy Irons heads the cast in Volker Schlöndorff's film based on the writings of Proust. With Alain Delon, Ornella Muti & Fanny Ardant.

#### **Terms of Endearment (15)**

Oscar-winning film with Shirley MacLaine as a possessive American mother, Debra Winger as the daughter & Jack Nicholson as a former astronaut living next door.

#### **The Trouble with Harry (PG)**

Hitchcock's eccentric 1950s black comedy with Shirley MacLaine making her début as the estranged wife of the deceased Harry. John Forsythe plays a half-mad painter with whom she falls in love.

#### **White Dog (15)**

Samuel Fuller's economy & skill in direction elevate what could have been a fumbled adaptation of Romain Gary's story, especially as he has added a new ending. Kristy McNichol accidentally acquires a handsome white German Shepherd dog which turns out to be a racial bigot taught to attack black people. A black animal trainer, Paul Winfield, decides, in spite of the peril, to reform him.

#### **Certificates**

U=unrestricted.

PG=passed for general exhibition, but parents are advised that the film contains material that they might prefer younger children not to see.

15=no admittance under 15 years.

18=no admittance under 18 years.

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# CLASSICAL MUSIC

## MARGARET DAVIES

THE SPITALFIELDS and Greenwich Festivals this month swell the choice of musical events in the capital. A French theme pervades the programme at Christ Church, Spitalfields, which culminates in two performances of Berlioz's *L'enfance du Christ* with Janet Baker singing the part of Mary. The more catholic programme at Greenwich ranges from the music of Percy Grainger played on six grand pianos and a recital of traditional songs which includes a semi-staged version of "There's a Hole in My Bucket" to a concert by the Royal Naval College Choir and Orchestra and a performance of Handel's *Belshazzar* by the Thomas Tallis Society Choir and the English Chamber Orchestra.

□ The London Symphony Orchestra celebrates its 80th anniversary on June 9 at the Barbican in an all-Elgar programme including the Enigma Variations, which were played at the LSO's first concert in 1904 under Hans Richter. The birthday concert will be André Previn's last as conductor emeritus of the LSO of which he was principal conductor for 11 years, the post now held by Claudio Abbado.

□ The American oboist David Rowland makes his British debut on June 4 at the Wigmore Hall in a concert with the London Sinfonietta when he plays three oboe concertos, part of an uncompleted concerto by the late Samuel Barber and "After Long Silence", a series of settings of poems by Blake, Yeats, Hardy and others for voice, oboe and strings, by the American composer Ned Rorem.

□ Pauline Tinsley makes a rare appearance in London on June 12 at the Barbican when she sings the role of Lady Macbeth with the Chelsea Opera Group in a concert performance of Verdi's *Macbeth*. Michael Maurel sings the title role.



David Rowland: Wigmore Hall debut, June 4.

## CONCERT AND RECITAL GUIDE

### BARBICAN

Silk St, EC2 (628 8795, cc 638 8891).

June 1, 8pm. **London Symphony Orchestra**, conductor Rabinowitz; Stephen Hough, piano. Glinka, Overture Russian & Ludmilla; Sibelius, Finlandia; Rachmaninov, Piano Concerto No 2; Tchaikovsky, Symphony No 6 (Pathétique).

June 9, 7.45pm. **London Symphony Orchestra**, conductor Previn; Douglas Cummings, cello. LSO 80th birthday concert. Elgar, Overture Cockaigne, Cello Concerto, Enigma Variations. (Jerold Northop Moore gives a lecture on Elgar. 6pm. Choir Rooms, Level 3.)

June 11, 7.30pm. **Camden Choir, African Sanctus Ensemble**, conductor Williamson; Wendy Eathorne, soprano. Fanshawe, African Sanctus. (Introductory talk by Anthony Hopkins.)

June 12, 7.15pm. **Chelsea Opera Group Orchestra & Chorus**, conductor Shelley; Pauline Tinsley, Maria Moll, sopranos; Warwick Dyer, Paul Wilson, tenors; Michael Maurel, baritone; William Mackie, Christopher Painter, basses. Verdi, *Macbeth* (in Italian).

June 13, 7.45pm. **London Symphony Orchestra**, conductor Francis. Elgar, Overture Froissart; Britten, The Young Person's Guide to the Orchestra; Holst, The Planets; Arnold, English Dances, Scottish Dances.

June 17, 7.30pm. **City of London Sinfonia**; Malcolm Layfield, director & violin; Jack Brymer, clarinet. Bach, Brandenburg Concerto No 3; Mozart, Clarinet Concerto; Vivaldi, The Four Seasons.

June 23, 8pm. **London Symphony Orchestra**, conductor Cleobury; Barry Douglas, piano. Rossini, Overture William Tell; Handel, Water Music suite; Grieg, Piano Concerto; Dvořák, Symphony No 9 (From the New World).

June 26, 7.45pm. **London Symphony Orchestra**, conductor Kubelik. Janáček, Sinfonietta; Bruckner, Symphony No 9.

June 27, 7.45pm. **English Chamber Orchestra**, conductor Gibson; Barry Tuckwell, horn. Mozart, Symphony No 40, Horn Concerto No 4; R. Strauss, Horn Concerto No 1; Prokofiev, Classical Symphony.

June 28, 7.45pm. **London Symphony Orchestra**, conductor Kubelik; Rudolf Firkušný, piano. Beethoven, Piano Concerto No 1; Bruckner, Symphony No 9.

June 29, 7.45pm. **English Chamber Orchestra**, conductor Gibson; Oscar Shumsky, violin. Schubert, Symphonies Nos 5 & 8; Spohr, Violin Concerto No 8; Mendelssohn, Violin Concerto.

### GREENWICH FESTIVAL

Various venues. Box office 25 Woolwich New Rd. SE18 (317 8687, cc 855 5900).

June 3, 7.30pm. **Cantate Baroque Ensemble**. Monteverdi, Rossi, D'India, Froberger, Purcell, Eccles. Handel, Bach, J.C. Bach. Rangers' House, Chesterfield Walk, SE10.

June 5, 8pm. **Julian Lloyd Webber**, cello; **Gordon Back**, piano. Rachmaninov, Sonata; Bach/Gounod, Ave Maria; Delius, Sonata; Schumann, Träumerei; Popper, Gavotte; Britten, Scherzo & March from Sonata in C; Bridge, Scherzetto. Royal Naval College Chapel, King William Walk, SE10.

June 7, 8pm. **Royal Philharmonic Orchestra**, conductor Menuhin. Rossini, Overture Semiramide; Vaughan Williams, Symphony No 5; Elgar, Enigma Variations. Royal Naval College Chapel. June 8, 7.30pm. **Fiona Dobie**, soprano; **David Wilson-Johnson**, baritone; **David Owen-Norris**, piano. There's a Hole in my Bucket; On & Ough, settings for voices & piano of poems by Anon & Roger McGough. Rangers' House.

June 9, 8pm. **English Chamber Orchestra**, conductor Carl Davis; David Campbell, clarinet. Stravinsky, Apollon Musagète; Davis, Clarinet Concerto; Barber, Adagio for Strings; Tchaikovsky, Serenade for String Orchestra. St Alfege's Church, Greenwich Church St, SE10.

June 10, 7.30pm. **Dolmetsch Ensemble**. Rangers' House.

June 11, 8pm. **Royal Naval College Chapel Choir & Orchestra**, conductor Clarke; Kathleen Livingstone, soprano; Catherine Wyn-Rogers, contralto; Alan Duffield, tenor; Lawrence Wallington, bass. Bruckner, Ecce sacerdos magnus, Mass in F minor; Holst, St Paul's Suite; Delius, The Walk to the Paradise Garden; Elgar, Pomp & Circumstance March No 4. Royal Naval College Chapel. June 12, 8pm. **David Owen-Norris, Leslie Howard, John York, Fiona York, Julia Hazelton, Danielle Salomon**, six pianos. Grainger, Country Gardens. Handel in the Strand, Love Walked In & other pieces; readings from Grainger's works. Eltham Palace, Court Yard, SE9.

June 13, 8pm. **Amadeus String Quartet**; Michael Rudy, piano; Rodney Slatford, double bass. Schubert, Trout Quintet; Haydn, Emperor Quartet; Dvořák, American Quartet. Royal Naval College Chapel.

June 17, 7.30pm. **Cummings String Trio**; Sarah Francis, oboe. J.C. Bach, Boccherini, Krommer, Giardini, Mozart, Rangers' House.

June 17, 7.30pm. **English Chamber Orchestra**,

**Thomas Tallis Society Choir**, conductor Simms; Isobel Buchanan, soprano; Andrew Dalton, counter-tenor; Ian Partidge, tenor; David Wilson-Johnson, baritone; Mathew Best, bass. Handel, *Belshazzar*. St Alfege's Church.

### KENWOOD LAKESIDE

Hampstead Lane, NW3. Box office Department for Recreation & the Arts, GLC, County Hall, SE1 (633 1707).

June 9, 8pm. **National Philharmonic Orchestra**, conductor Black. Glinka, Groffe, Sibelius, Gershwin, Sullivan/Mackerras, Tchaikovsky.

June 16, 8pm. **London Mozart Orchestra**, conductor Blech; Allen Handy, trumpet. Rossini, Overture Tancredi; Haydn, Trumpet Concerto; Dvořák, Polka & Furiant from the Czech Suite; Beethoven, Symphony No 3 (Eroica).

June 23, 8pm. **Philharmonia Orchestra**, conductor Handford; James Holland, percussion. Arnold, Overture Peterloo; Strauss, Der Rosenkavalier suite; Shostakovich, Festival Overture; Mayer, Percussion Concerto (Dhammapada); Tchaikovsky, Marche slave (with fireworks).

June 30, 8pm. **Royal Philharmonic Orchestra**, conductor Serebrier; Philip Fowke, piano. Beethoven, Overture The Consecration of the House, Piano Concerto No 5; Griffen, Pleasure Dome of Kubla Khan; Mussorgsky, Pictures from an Exhibition.

### ST JOHN'S

Smith Sq, SW1 (222 1061).

June 4, 1pm. **Elisabeth Leonskaja**, piano. Schumann, Faschingswank aus Wien; Mussorgsky, Pictures from an Exhibition.

June 5, 7.30pm. **Marianne Blok**, soprano; **Frieda Scheuermann**, piano. Wolf-Ferrari, Quattro rispetti Op 12; Rodrigo, Cuatro madrigals amatorios; Granados, Elegia eterna; Montsalvatge, Cantos negros; Osma, Cantos de mi tierra; Caccini, Gluck, Donizetti, Cavalli, Turina, songs.

June 6, 7.30pm. **Divertimenti String Orchestra**, conductor Broadbent; Christine Messiter, flute; Malcolm Messiter, oboe. Holst, St Paul's Suite, A Fugal Concerto; Payne, Songs & Dances; Vaughan Williams, Oboe Concerto; Finzi, Prelude; Elgar, Introduction & Allegro.

June 7, 1.15pm. **David Mason**, fortepiano. Haydn, Sonata in C minor Hob XX; Mozart, Adagio in B minor, Sonata in D K 311.

June 7, 7.30pm. **Thalia Myers**, piano. Chopin, Sonata No 2; Salter, Perspectives 1-5; Haydn, Variations in F minor; Hoddinott, Sonata No 6; Field, Sonata in E flat Op 1 No 1; Septoe, Three Preludes.

June 11, 1pm. **Stuttgart Piano Trio**. Mozart, Trio in G K 496; Beethoven, Trio in C minor Op 1 No 3.

June 18, 1pm. **Colin Carr**, cello; **Francis Grier**, piano. Bach, Suite No 3 for solo cello; Mendelssohn, Sonata in D Op 58.

June 21, 1.15pm. **David Owen Norris**, piano; **Judith Rees**, soprano. Mayerl, piano music; Coward, Novello, songs.

June 25, 1pm. **Endellion String Quartet**. Haydn, Quartet in E Op 54 No 3; Britten, Quartet No 2.

June 26, 8pm. **Salomon Orchestra**, conductor Colomer. Weber, Overture Der Freischütz; Tippett, Ritual Dances from A Midsummer Marriage; Brahms, Symphony No 2.

June 29, 7.30pm. **Ionian Singers, Auriol String Quartet**, conductor Salter. Vautour, Farnaby, Morley, Delius, Harvey, Lawson, Stanford, Matthew-Walker, Salter, Parry, Hoddinott, Lutyens, Holst, Elgar.

### SOUTH BANK

SE1 (928 3191, cc 928 8800).

(FH = Festival Hall, EH = Queen Elizabeth Hall, PR = Purcell Room)

June 1, 7.30pm. **Royal Philharmonic Orchestra, Goldsmiths Choral Union**, conductor Wright; Sarah Vivien, soprano; Brian Rayner Cook, baritone. Delius, Sea Drift; Brahms, A German Requiem. FH.

June 2, 7.45pm. **Vivaldi Concertante**, conductor Pilbery; Pietro Rigacci, piano; Susan Lofthouse, contralto. Handel, Arrival of the Queen of Sheba. Music for the Royal Fireworks; Mozart, Piano Concerto in D (Coronation); Haydn, Symphony No 85 (La reine); Elgar, Serenade for Strings, Land of Hope & Glory; arr Elgar, God Save the Queen. EH.

June 3, 3pm. **Andras Schiff**, piano. Bach, English Suite No 3; Schumann, Etudes symphoniques Op 13; Chopin, 24 preludes Op 28. EH.

June 3, 7.30pm. **Royal Philharmonic Orchestra**, conductor Y. Menuhin; Claudio Arrau, piano; Barry Griffiths, violin; Melvyn Tan, harpsichord;



Pauline Tinsley: Lady Macbeth at the Barbican, June 12. Janet Baker: *L'enfance du Christ* at Spitalfields Festival, June 5 & 7; *Shéhérazade* at the Festival Hall, June 24.



# POPULAR MUSIC

## DEREK JEWELL

June is not normally the most sparkling of months in London's popular music calendar, but 1984 is the exception. Rarely have so many big names and unusual events been scheduled, ranging from a major new work by Roger Waters (the Pink Floyd man) through to much more middle-of-the-road artists like Sky and Neil Diamond.



Roger Waters first. His new work, with the bizarre title of "The Pros and Cons of Hitch-hiking", will be performed at Earls Court on June 21 and 22 (385 1200) and at Birmingham National Exhibition Centre (021-780 2516) on June 26 and 27. Eric Clapton and Mel Collins are just two of the stars who appear and, with design and animation by Gerald Scarfe and film by Nicholas Roeg, I keenly await the event.

One of the most talented and extraordinary of all rock music figures, **Van Morrison**, has taken the highly unusual step of booking the Dominion in Tottenham Court Road (580 9562) for no fewer than 11 performances which take place on June 7 to 9, 12 to 15 and 17 to 20.

The interesting voice and synthesizer band, **Ultravox**, are also working hard with four shows at Hammersmith Odeon (748 4081, June 6-9); **Status Quo** take over the venue later for seven nights (June 24-30).

And what about **Neil Diamond**? Earls Court is a huge venue, yet promoter Harvey Goldsmith is quite confident that the American singer can fill it for at least five nights. He is there from June 23 to 27 but you will be lucky to find a ticket. There may be some available for Birmingham National Exhibition Centre, where he sings from July 4 to 11.

The close harmony and comedy band, **The Flying Pickets**, who had such a stunning success when they reached number one in the charts with their acappella "Only

zonettas; Purcell, Six Songs; Kodály, Seven Hungarian Folk Songs, Four Songs.  
June 16, 7.30pm. **Gidon Kremer**, violin; **Valéry Afanassiev**, piano. Brahms, Sonata in E flat Op 120 No 2; Shostakovich, Sonata Op 134; Schnittke, A Paganini for solo violin; Kagel, MM 51 for solo piano; Schubert, Fantasia in C D934.  
June 17, 7.30pm. **Bochmann String Quartet**; David Campbell, clarinet. Haydn, String Quartet in B flat Op 50 No 1; Cannon, Clarinet Quintet Logos; Tippett, String Quartet No 2; Weber, Clarinet Quintet in E flat Op 34.  
June 17, 11.30am. **Brodsky String Quartet**. Schubert, Quartet in A minor D804; Schumann, Quartet in A Op 41 No 3.  
June 18, 7.30pm. **Pamela Kuhn**, soprano; **Graham Johnson**, piano. Schumann, Seven Lieder; Debussy, Fêtes galantes II, Le balcon; Poulenc, Tel jour, telle nuit; Barber, Despite & Still.  
June 22, 7.30pm. **Tessa Uys**, piano. Brahms, Variations on a theme of Schumann Op 9, Sonata No 3; Schumann, Sonata No 1.

You", are on the road and reach the Hammersmith Odeon on June 21 with other concerts at Oxford (June 16), Reading (June 18), Brighton (June 27) and Croydon (June 28). I enjoy their singing even if I find their attempts at political comedy naïve.

Meanwhile, the daddy of classically tinged pop groups, **Sky**, is appearing in London at the Dominion on June 1 and 2; and **Leo Sayer's** long tour takes in Ipswich (June 15), Croydon (June 17) and Reading (June 19).

A new band called **Oasis** has been launched recently. Their motto is "Beautiful music in a world filled with noise" and their album, under the simple title of "Oasis", (WEA) certainly lives up to this ambition. The singers are the delicious Peter Skellern and the re-discovered Mary Hopkin, and a third "voice" in the cello of Julian Lloyd Webber is superbly used. Two guitarists, Mitch Dalton and Bill Lovelady, fill out the sound further and I look forward to the tour planned for September.

June is a European month at Ronnie Scott's Club (439 0747), in contrast to their usual rich diet of Americans. This is surprising, and a move to be welcomed.

First, there is that great young British big band, **Superjazz** (June 4-9), who had such a successful week earlier in the year. Then comes a week of French jazz (June 11-16)—the violinist **Didier Lockwood** and two guitarists, **Philippe Catherine** and **Christian Escoude**. Third up is **Eric Burdon**, heard earlier this year with the revived band The Animals, now appearing with Zoot Money and his band. And finally, Capital Radio and the Musicians' Union sponsor and promote a week of British jazz (June 25-29). Musicians already engaged include **Stan Tracey's Quintet**, probably the first time he has played in a five-strong setting, blues singer **Ruby Turner** and tenor saxist **Alan Skidmore**. Ring the club to find out more.

At Pizza Express (439 8722), **Herbie Harper** and **Bill Perkins** play on June 1 and 2, an unusual tribute is paid to Noël Coward by **Digby Fairweather** (June 9) and there is another appearance by Fairweather with trumpeter Tom McQuater and John McLevy on June 29. There is no news yet about Pizza on the Park, under threat of closure for some time because of proposed property development. If it goes it will be a scandal: one of the most pleasant piano rooms anywhere will be lost. Do we really need more offices in London?

Also arriving in the theatre this month is the quite wonderful revival of the Rodgers and Hart *On Your Toes*, whose climax is the fun ballet based upon "Slaughter on Tenth Avenue". It opens at the Palace on June 12.

June 23, 7.30pm. **Gabrieli String Quartet**. Mozart, Quartet No 20 (Hoffmeister); Britten, Three Divertimenti; Beethoven, Quartet No 14.  
June 24, 11.30am. **Lindsay String Quartet**; Douglas Cummings, cello. Schubert, Quartettsatz in C minor D703, String Quintet in C D956.  
June 25, 7.30pm. **Jane Salmon**, cello; **Catherine Edwards**, piano; **Hartley Trio**. Chopin, Cello Sonata Op 65; Janáček, Fairy Tale; Brahms, Piano Trio Op 8.  
June 27, 7.30pm. **Goran Koncar**, violin; **Ida Gamulin**, piano. Pugnani-Kreisler, Præludium & Allegro; Shostakovich, Sonata Op 134; Ysaÿe, Sonata Op 27 No 3; Saint-Saëns, Introduction & Rondo Capriccioso Op 28.  
June 28, 7.30pm. **Bernadette Greevy**, mezzo-soprano; **Paul Hamburger**, piano. Elgar, Seven Lieder Op 16; Britten, A Charm of Lullabies; Warlock, Bax, O Riada, Hughes, songs.  
June 30, 7.30pm. **Lindsay String Quartet**. Haydn, Quartet in D Op 76 No 5; Saint-Saëns, Quartet No 1; Mozart, Quartet No 19 (Dissonance).

Jonathan Snowden, flute. Bach, Brandenburg Concerto No 5; Vaughan Williams, Symphony No 5; Beethoven, Piano Concerto No 5 (Emperor). *FH*.

June 6, 7.30pm. **Claudio Arrau**, piano. Beethoven, Schubert, Chopin, Liszt, Debussy, Brahms. *FH*.  
June 7, 7.45pm. **Martino Tirimo**, piano. Schubert, Beethoven, Debussy, Liszt. *EH*.

June 9, 7.45pm. **London Orpheus Orchestra & Choir**, conductor Gaddam; Jacquelyn Fugelle, soprano; Bruce Kershaw, baritone; Leslie Pearson, organ. Fauré, Pavane, Requiem; Poulenc, Gloria. *EH*.

June 10, 3.15pm. **Ivo Pogorelich**, piano. Bach, English Suite No 2; Mozart, Sonata No 11; Chopin, A Sonata. *FH*.

June 10, 7.15pm. **English Chamber Orchestra**, conductor Slatkin; Thea King, clarinet; José-Luis García, violin; Thomas Martin, double bass. Barber, Adagio for Strings; Mozart, Clarinet Concerto, Symphony No 41 (Jupiter); Bottesini, Grand duo concertante for violin & double bass. *EH*.

June 10, 7.30pm. **Royal Philharmonic Orchestra**, conductor D. R. Davies; Alfred Brendel, piano. Beethoven, Overture Coriolan, Piano Concerto No 1, Symphony No 3 (Eroica). *FH*.

June 11, 7.30pm. **Nathan Milstein**, violin; **Georges Pludermacher**, piano. Bach, Sonata in C BWV1005; Beethoven, Sonata in G Op 30 No 3; Paganini, Caprices Nos 5 & 11; Franck, Sonata in A. *FH*.

June 12, 7.45pm. **London Sinfonietta, BBC Singers**, conductor Masson; Adrienne Csengery, soprano; Gerhard, Leo; Finnissy, Ngano; Boulez, Improvisations sur Mallarmé: une dentelle s'abolit; Kurtág, Messages of the late Miss R. V. Troussova. *EH*. (Simon Jolly & Michael Finnissy discuss Ngano. 6.15pm. *FH* Waterloo Room. £1.)  
June 13, 7.30pm. **Philharmonia Orchestra**; Vladimir Ashkenazy, conductor & piano. Ravel, Mother Goose suite; Mozart, Piano Concerto in B flat K456; Beethoven, Symphony No 6 (Pastoral). *FH*.

June 14, 7.45pm. **John McCormack centenary tribute**. Yvonne Egan, soprano; Colette McGahon, mezzo-soprano; Peter Kerr, tenor; Hugh Mackey, baritone; Courtney Kenny, piano. Handel, Mozart, Schubert, Schumann, Brahms, Rachmaninov, Lieder; Verdi, Bizet, Rossini, arias & ensembles. *EH*.

June 15, 7.30pm. **Philharmonia Orchestra**, conductor Ashkenazy; Gidon Kremer, violin. Sibelius, The Tempest, Symphony No 6, Violin Concerto. *FH* (Robert Layton discusses Sibelius in the light of recent research. 6.15pm, *FH* Waterloo Room. £1, students 50p.)

June 17, 3.15pm. **Royal Philharmonic Orchestra**, conductor Temirkanov; Eliso Virsaladze, piano. Tchaikovsky, Swan Lake suite, Piano Concerto No 1, Symphony No 6 (Pathétique). *FH*.

June 18, 7.30pm. **Philharmonia Orchestra**, conductor Sanderling; Lynn Harrell, cello. Prokofiev, Sinfonia Concertante; Brahms, Symphony No 4. *FH*.

June 18, 7.45pm. **Grand piano extravaganza**. Keith Burston, John Constable, Naomi Davidov, Courtney Kenny, Dennis Lee, David Owen Norris & 19 others, pianos. Rossini, Wagner, Fauré, Debussy, Rachmaninov, Bach, Strauss, Elgar. *EH*.

June 19, 7.30pm. **Royal Philharmonic Orchestra**, conductor N. Del Mar; Peter Donohoe, piano. Brahms, Tragic Overture; Beethoven, Piano Concerto No 4; Sibelius, Symphony No 2. *FH*.

June 20, 7.30pm. **London Symphony Orchestra**, conductor Segal; Nigel Kennedy, violin. Tchaikovsky, Fantasy Overture Romeo & Juliet; Beethoven, Violin Concerto; Dvořák, Symphony No 9 (From the New World). *FH*.

June 21, 7.30pm. **Philharmonia Orchestra**, conductor Sanderling; Cécile Ousset, piano. Wagner, Prelude to Lohengrin Act I; Brahms, Piano Concerto No 2; Shostakovich, Symphony No 6. *FH*.

June 23, 7.45pm. **Handel Opera Orchestra**, conductor Amadeucci; Sarah Francis, oboe; Ralph Holmes, violin; Robert Aldwinckle, harpsichord. Vivaldi, Tartini, Veracini, Valentino, Locatelli, Geminiani. *EH*.

June 24, 7.30pm. **Royal Philharmonic Orchestra**, conductor Masur; Janet Baker, mezzo-soprano. Debussy, Prélude à l'après-midi d'un faune; Ravel, Shéhérazade; Mahler, Symphony No 1 (Titan). *FH*.

June 25, 7.30pm. **Philharmonia Orchestra**, con-

ductor Marriner; Cho-Liang Lin, violin. Haydn, Symphony No 104 (London); Strauss, Rosenkavaliersuite; Tchaikovsky, Violin Concerto. *FH*.

June 27, 8pm. **Academy of Ancient Music**, conductor Hogwood; **John Aldis Choir**; **Amadeus String Quartet**; Neil Black, tenor; **Fires of London**, conductor P.M. Davies; **Philip Jones Brass Ensemble**; **Stan Tracey Jazz Quartet**. Purcell, Abdelazar Suite, Chaconne; Elgar, O Wild West Wind, Serenade, There is Sweet Music Here; Britten, Fantasy Quartet; Maxwell Davies, Runes from a Holy Island, Renaissance Scottish Dances; Langford, London Miniatures; Tracey, Jazz Suite on Dylan Thomas's Under Milk Wood. *FH*.

June 28, 7.30pm. **Royal Philharmonic Orchestra**, conductor Masur; Stephen Bishop-Kovacevich, piano. Weber, Overture Oberon; Brahms, Piano Concerto No 1; Beethoven, Symphony No 7. *FH*.

June 29, 7.30pm. **Philharmonia Orchestra**, conductor Berglund; Ralph Kirshbaum, cello. Sibelius, The Swan of Tuonela; Dvořák, Cello Concerto; Beethoven, Symphony No 2. *FH*.

### SPITALFIELDS FESTIVAL

Christ Church, Fournier St, E1. Box office Flat 3, 6 Mareschal Rd, Guildford, Surrey (0483 575274).

June 1, 7.45pm. **Martin Best Medieval Ensemble**. Las cantigas de Alfonso X el Sabio, King of Castile 1220-84.

June 1, 10pm. **Simon Standage**, baroque violin. Bach, Toccata in A minor, Partita in E major; Guillemain, Amusement pour le violon seul.

June 2, 7.45pm. **Barry Tuckwell**, horn; **Richard Rodney Bennett**, piano. Rossini, Prelude, theme & variations; Bennett, Sonata; Schumann, Adagio & Allegro; Dauprat, Introduction & Allegretto; Saint-Saëns, Romance Op 67 Kern/Bennett, songs. June 4, 7.45pm. **Amaryllis Consort**, director Brett; Gillian Fisher, Jennifer Smith, sopranos; Charles Brett, counter-tenor; Ian Partridge, tenor; Stephen Roberts, baritone. Music of Renaissance France & England.

June 5, 7, 7.45pm. **City of London Sinfonia, London Symphony Chorus**, conductor Hickox; Janet Baker, mezzo-soprano; Robert Tear, tenor; Stephen Varcoe, baritone; John Shirley-Quirk, bass-baritone. Berlioz, L'enfance du Christ.

### WIGMORE HALL

Wigmore St, W1 (935 2141).

June 1, 7.30pm. **Henry Herford**, baritone; **Roger Vignoles**, piano. Schumann, Wolf, Lieder to poems by Eichendorff.

June 2, 7.30pm. **Nash Ensemble**, conductor Masson. Stravinsky, Three pieces for string quartet; Ravel, Violin Sonata; Dürkó, Impromptus in F for solo flute, wind, strings & percussion; Souster, Le souvenir de Maurice Ravel; Shostakovich, Piano Trio in E minor Op 67.

June 3, 11.30am. **Stuttgart Piano Trio**. Haydn, Trio in C Hob XV:27; Schubert, Trio in B flat D898.

June 4, 7.30pm. **London Sinfonietta**, conductor Ziegler; David Rowland, oboe; Felicity Palmer, mezzo-soprano. Handel, Concerto in G minor; Barber, Canzonetta Op 38; Rorem, After Long Silence; Vaughan Williams, Oboe Concerto; Foss, Oboe Concerto.

June 5, 12.19, 26, 7.30pm. **Kun Woo Paik**, piano. Liszt series.

June 6, 7.30pm. **Stuttgart Piano Trio**. Haydn, Trio in F sharp minor Hob XV:26; Beethoven, Trio in D Op 70 No 1 (The Ghost); Schumann, Trio in D minor Op 63.

June 8, 7.30pm. **Leslie Howard**, piano. Bach/Busoni, Beethoven, Chopin, Rossini, Wagner, Bruckner, Reger, Grieg, Glazunov/Howard, Bizet/Moszkowski.

June 9, 7.30pm. **Songmakers' Almanac**; Lillian Watson, soprano; Cynthia Buchan, mezzo-soprano; Robert White, tenor; Stephen Roberts, baritone; Graham Johnson, piano. Lehmann, White, Woodforde-Finden & others, songs by women composers of the English salon.

June 10, 11.30am. **György Pauk**, violin; **Clifford Benson**, piano. Schubert, Sonata in A D574; Debussy, Sonata; Bartók, Andante, Hungarian Folk Songs (arr Orszagh).

June 13, 7.30pm. **Beaux Arts Trio**. Beethoven, Piano Trio in B flat Op 11; Ravel, Piano Trio in A minor; Schubert, Piano Trio in E flat D929.

June 14, 7.30pm. **Sarolta Péczely-Kodály**, soprano; **Tamás Vásáry**, piano. Haydn, Five Can-



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## BRIEFING

## OPERA

### MARGARET DAVIES

LUCIANO PAVAROTTI returns to Covent Garden to sing the role of  
Radames in Jean-Pierre Ponnelle's new production of *Aida* which opens  
on June 2. Katia Ricciarelli sings the title role, and the Russian bass Paata  
Burchuladze makes his début with the company as Ramfis.

□ Sir Geraint Evans makes his farewell to Covent Garden as Dulcamara  
in *L'elisir d'amore* on June 4 at a gala in the presence of the Prince of  
Wales. He made his début with the company in 1948 and will give his final  
performances with the Royal Opera in July at the Olympic Arts Festival  
in Los Angeles when he sings Captain Balstrode in *Peter Grimes*.

□ The new Opera Factory London Sinfonietta partnership give their first  
London season at the Royal Court Theatre. They open on June 5 with  
*The Knot Garden* by Michael Tippett, in a revised version for small  
orchestra commissioned by the company from Meirion Bowen. *La  
Calisto* by Francesco Cavalli follows on June 8 in a new realization by the  
conductor, Paul Daniel, and a modern dress production. Both operas are  
directed by David Freeman.

□ The English Bach Festival's incursions into 18th-century baroque  
opera continue with a production by Tom Hawkes of Handel's *Alceste*,  
to be given at the Banqueting House, Whitehall, on June 13. It will be con-  
ducted by Jean-Claude Malgoire. Booking details from 730 1456.

### ROYAL OPERA

Covent Garden, WC2 (240 1066, cc 240 1911).  
*Aida*, conductor Mehta, with Katia Ricciarelli as  
Aida, Luciano Pavarotti as Radames, Stefania  
Toczyska as Amneris, Ingvar Wixell as Amo-  
nasro. June 2,6,9,12,15,18,22 (TV recording).



*Aida*: costume designs by Pet Halmén.

*Tosca*, conductor Stapleton, with Mara Zampieri  
as Tosca, Giacomo Aragall as Cavaradossi, Guil-  
lemo Sarabia/Ingvar Wixell (June 14) as Scarpia.  
June 8,11,14,16.

*Falstaff*, conductor C. Davis, with Rolando  
Panerai as Falstaff, Anne Howells as Mistress  
Page, Barbara Daniels as Mistress Ford, Marie  
McLaughlin as Nanetta, Marta Szirmay as Mis-  
tress Quickly, Thomas Allen as Ford, Jerry  
Hadley as Fenton. June 16 (1.30pm), 19,21,25,30.

### OPERA FACTORY LONDON SINFONETTA

Royal Court Theatre, Sloane Sq, SW1 (730 1745).  
*The Knot Garden*. June 5,7,9,11,15,19,22,23.

*La Calisto*. June 8,12,13,16,18,20.  
See introduction.

### Out of town

#### GLYNDEBOURNE FESTIVAL OPERA

Glyndebourne, Lewes, E Sussex (0273 812411).

*Le nozze di Figaro*, conductor Haitink, with Clau-  
dio Desderi as Figaro, Gianna Rolandi as  
Susanna, Isobel Buchanan as the Countess,  
Richard Stilwell as Count Almaviva, Faith Esham  
as Cherubino. June 1,3,6,8,10,13.

*L'incoronazione di Poppea*, conductor Leppard,  
with Maria Ewing as Poppea, Dennis Bailey as  
Nerone, Dale Duesing as Ottone, Cynthia Clarey  
as Ottavia. June 2,7,9,11,15,17,19,21,23,29.

*Così fan tutte*, conductor Kuhn, with Carol  
Vanes as Fiordiligi, Delores Ziegler as Dorabella,  
Ryland Davies as Ferrando, J. Patrick Raftery as  
Guglielmo, Jane Berbié as Despina, Claudio Des-  
deri as Don Alfonso. June 16,18,20,22,24,30.

### OPERA NORTH

*Salome*, A Village Romeo & Juliet, Madam But-  
terfly.

Grand Theatre, Leeds (0532 459351, cc). May 25-  
June 9. Palace Theatre, Manchester (061-236  
9922, cc 061-236 9926). June 12-16. Big Top, Nor-  
folk Park, Sheffield (0742 756665). June 19-23.  
Theatre Royal, York (0904 23568, cc). June 27-  
30.

### WELSH NATIONAL OPERA

*La Bohème*, *La traviata*, *Jenufa*.

Grand Theatre, Swansea (0792 55141). May 29-  
June 2. Hippodrome, Bristol (0272 299444, cc  
0272 213362). June 5-9. Hippodrome, Birm-  
ingham (021-622 7486, cc). June 12-16.

### Reviews

It is good news that EMI have recorded live  
the new production of *I Capuleti e i Montec-  
chi* which has been one of the Royal Opera's  
most revealing & satisfying performances of  
the season. What on paper seems a travesty  
of Shakespeare was demonstrated by the  
conductor, Riccardo Muti, to be a musical  
distillate of the play—its characters reduced  
to five, its action to the bare bones—whose  
pace & brevity enhance the tragedy. The  
casting of Agnes Baltsa as Romeo & Edita  
Gruberova as Giulietta produced the ideal  
vocal blend for Bellini's sinuous duets in  
which the lovers' voices soar in eloquent  
thirds, & there was strong support from  
Gwynne Howell as Capellio & John Tom-  
linson as Lorenzo. Less satisfying were Pier-  
Luigi Pizzi's sombre sets, which made use of  
mobile pillars & turned Giulietta's bedroom  
into a mausoleum; his formal production  
had the merit of focusing attention on the  
principals but it deprived the chorus of ani-  
mation.

Equally sombre was Svoboda's towering  
black staircase set for *The Sicilian Vespers*,  
borrowed by ENO from the Paris Opéra, &  
there was no Sicilian warmth in the hard  
white light beamed down on it. But there  
was plenty of animation in Fabrizio Melano's  
handling of the ENO chorus in this less  
than convincing, melodramatic piece. It was  
not one of the better crafted librettos on  
which Verdi worked & it is hardly surprising  
that it gave rise to a pretty patchy score.  
ENO nevertheless did well by casting Ken-  
neth Collins as Arrigo & Rosalind Plow-  
right as Elena. Both rose to Verdi's most  
taxing, & most rewarding, passages. Miss  
Plowright with especial style & aplomb.  
Neil Howlett's tyrannical de Montfort was  
finely sung & Richard Van Allan conveyed  
the fanaticism of Procida. Mark Elder's  
conducting emphasized the unmistakable  
vigour which marks this product of Verdi's  
middle years.



## BALLET

## URSULA ROBERTSHAW

TWO ROYAL GALAS enliven this month. The first, on June 22, in the presence of Prince and Princess Michael of Kent, gives London the first opportunity to see London Festival Ballet's *Onegin*. This is Cranko's production, created for the Stuttgart Ballet, danced to a Tchaikovsky score arranged by Kurt-Heinz Stolze in designs by Jurgen Rose. I saw this sensitive setting of Pushkin's poem when Stuttgart brought it to London a few years ago and am greatly looking forward to seeing it again. There will be four other performances during the company's season at the London Coliseum, which also includes the world première of Tetley's *Pulcinella*: music Stravinsky, designs Rouben Ter-Arutunian.

□ The second royal gala commemorates Britain's first male ballet star, the late Anton Dolin. It is in the presence of the same royal pair, at the Royal Opera House on Sunday, June 24, and will include a new *pas de deux* by MacMillan to be danced by Alessandra Ferri and David Wall. There is a starry host of dancers—Haydee and Cragun, Sleep, Samsova, Pontois, Sibley, the Bolshoi's Vladimir Derevianko—and a particular attraction, Stephen Jefferies dancing Satan's solo from *Job*: a role created for Dolin by Ninette de Valois in 1931. Further details from Anton Dolin Gala, Coopers & Lybrand, Shelley House, Noble Street, EC2 7DQ, or telephone the Opera House (240 1066/1911, cc).

□ The Dutch National Ballet returns to London for the first time for five years. During its week-long season at the Coliseum it will present seven ballets by Hans van Manen, the company's choreographer and *régis seur*, five of them new to Britain. The dates are June 18-23.

**ANTON DOLIN INTERNATIONAL GALA**  
Royal Opera House, Covent Garden, WC2.  
See introduction. June 24.



The Dutch National Ballet give seven van Manen works: at the Dominion, June 18-23.

**DUTCH NATIONAL BALLET**  
London Coliseum, St Martin's Lane, WC2 (836 3161, cc 240 5258).

Seven ballets, five British premières. See introduction. June 18-23.

**LONDON FESTIVAL BALLET**  
London Coliseum, St Martin's Lane, WC2 (836 3161, cc 240 5258).

*Onegin*; *Giselle*; *Dances from Napoli*/Britten *pas de deux*/Four Last Songs/Graduation Ball; *Swan Lake*; *The Sanguine Fan*/*Pulcinella*/Prince Igor. See introduction. May 22-June 16.

**Out of town**  
**BALLET RAMBERT**

Two programmes, each of three works, chosen from *Priabouki*, *Concertino*, *Entre dos Aguas*, *Voices & Light Footsteps*, *Intimate Pages*, *Colour Moves*, new Alston work, *Capriol Suite*, *Five Brahms Waltzes in the Manner of Isadora Duncan*, *Ghost Dances*.

Theatre Royal, Plymouth (0752 669595, cc 0752 267222). May 28-June 1.

Northcott, Exeter (0392 54853). June 4-9.  
Theatre Royal, Bristol (0272 299444, cc 213362). June 18-23.

**MOSCOW CLASSICAL BALLET**  
*The Creation of the World*; *Natalie*; *The Mischief of Terpsichore*; *The Magic Cloak*.  
Grand, Wolverhampton (0902 25244). May 30-June 3.

Empire, Liverpool (051 709 1555, cc 051 709 8070). June 5-9.

Playhouse, Edinburgh (031-557 2590). June 11-13, 15-16.

## ROYAL BALLET

*Romeo & Juliet*; *Les biches*/Scènes de ballet/A Month in the Country.

Palace Theatre, Manchester (061-236 9922, cc 061-236 8012). June 4-9.

*Romeo & Juliet*; *The Firebird*/Scènes de ballet/A Month in the Country.

Hippodrome, Bristol (0272 299444, cc 0272 213362). June 11-16.

## Review

David Bintley's latest work for Sadler's Wells Royal Ballet is an odd affair. *Metamorphosis* is inspired by the Kafka story of Gregor Samsa, a man who changes into a giant insect, & the effect this has on his family. Wisely, Bintley makes no attempt to show the monster, whose horror can only be inferred from the reactions of the Samsa family as they glimpse it, or later visit it, in one of several off-stage rooms.

The commissioned score, by Peter McGowan, is percussive & effective but it shares with the choreography a lack of dramatic shape: the whole thing is *angst*-ridden from the start, when the as-yet-unchanged Gregor is either ignored or put upon by his fellow-citizens, his family & even the lodger. There is no climax, & the final curtain, when Gregor walks cheerfully back on stage in his own shape, is baffling.

The choreography is Expressionist, intricate, inventive & with much emphasis on the emotions. Despite its faults the ballet is worth its place in the repertory for the chance it gives the dancers. The roles were notably taken by young Leanna Benjamin as the sister (she only emerged from the Royal Ballet School in 1982), by Margaret Barbieri as the mother, Desmond Kelly as the apathetic father & Stephen Wicks as the brutal, hectoring lodger.

But I wish the fashion for gloom-&-doom ballets would pass. After all, one is far more likely to dance from joy & delight than from despair; grief, pain & suffering are more wont to express themselves in a frozen stillness than in movement. Ashton has pointed the way in such works as *Les Rendezvous* & *La fille mal gardée*. Will no one follow him?



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## BRIEFING

## SPORT

### FRANK KEATING

THE WEST INDIES cricket team, unquestionably the most relentlessly powerful international side of the last decade or two, may well do the domestic English game a favour by their full tour here this summer. It means the absence from county cricket of 10 of their match-winning stars. Thus it will give eight of the 17 counties who employ Caribbean giants the chance to encourage their home-grown youngsters for a change—a jolly good thing, too. After the humiliating winter tour by the England team, there should also be a wholesale change of policy and personnel by the time the side trots out for the first Test match at Edgbaston on June 14. The team has been in a state of flux for a year or two now; the challenge from the exuberantly aggressive West Indians is bound to make it more fluid than ever.

□ The summer also brings two new sponsors. In the one-day international series, which continues at Nottingham (June 2) and Lord's (June 4), Texaco have taken over from Prudential; and in the County Championship, Britannic Assurance step into the bubble left by Schweppes.

## HIGHLIGHTS

### ARCHERY

June 9, 10. **UK Masters'**, Leamington Spa FC, Warwicks.

June 27-29. **Grand National Meeting**, Leamington Spa.

### ATHLETICS

June 6, 10. **HFC Olympic Trials**: June 6, Crystal Palace, SE19; June 10, Gateshead, Tyne & Wear.

□ An elite handful have known since last year that their Olympic places were assured; this week the rest of the perspiring pack jostle for the bulk of places on next month's flight to Los Angeles. Over the following two weekends at Crystal Palace the lucky ones will be celebrating with a farewell jog.

June 15, 16. **Trustee Savings Bank WAAA Championships**, Crystal Palace.

June 23. **England v Wales v Scotland v Yugoslavia** (senior women), Alexander Stadium, Birmingham.

June 23, 24. **U-Bix Copiers AAA Championships**, Crystal Palace.

June 30, July 1. **CAU Championships**, Alexander Stadium, Birmingham.

### CRICKET

**Cornhill Insurance test series: England v West Indies**: First test, June 14-16, 18, 19, Edgbaston; Second test, June 28-30, July 2, 3, Lord's.

**Texaco Trophy: England v West Indies**: June 2, Trent Bridge; June 4, Lord's.

(BA = Britannic Assurance Championship, JP = John Player Special League)

**Lord's: Middx v Surrey** (BA), June 13-15; **v Warwicks** (BA), June 16, 18, 19; **v Warwicks** (JP), June 17.

**The Oval: Surrey v Leics** (BA), June 9, 11, 12; **v Leics** (JP), June 10; **v Middx** (BA), June 23, 25, 26; **v Middx** (JP), June 24; **v Hants** (BA), June 30, July 2, 3.

### CROQUET

June 6-9. **Mateus Inter-Counties' Championship**, Southwick, E Sussex.

June 11-16. **Challenge & Gilbey**, Hunstanton, Norfolk.

June 16, 17. **Home Internationals**, Budleigh Salterton, Devon.

June 18-23. **Men's & Women's Championships**, Cheltenham, Glos.

### CYCLING

May 27-June 9. **Milk Race**, tour of Britain; start Brighton, E Sussex; finish North Promenade, Blackpool, Lancs.

June 24. **British Heart Foundation Ride**; start Clapham Common, SW4; finish Brighton.

June 29-July 22. **Tour de France**.

### EQUESTRIANISM

May 31-June 3. **Bramham Horse Trials**, Bramham Park, nr Wetherby, W Yorks.

June 1-3. **Inchcape International Dressage**, Goodwood House, W Sussex.

June 7-9. **South of England Show**, Ardingly, nr Haywards Heath, W Sussex.

June 12-14. **Three Counties' Show**, Malvern, Hereford & Worcs.

June 13-17. **Royal International Horse Show**, National Exhibition Centre, Birmingham.

### FENCING

June 2, 3. **Desprez Cup**, ladies' foil, de Beaumont Centre, 83 Perham Rd, W14.

June 9, 10. **Epée Team Championship** (Savage Shield), de Beaumont Centre.

### FOOTBALL

June 2. **England v USSR**, Wembley Stadium, Middx.

□ A poignant evening. While Europe's leading dozen soccer nations prepare to gather for the following week's European Championships, the English side—who have not qualified—play a pointless friendly match with Russia. Main interest will be in counting the empty seats at Wembley.

June 9. **Schoolboys' International: England v Netherlands**, Wembley Stadium.

June 12-27. **European Championship finals**, various venues, France.

### GOLF

May 31-June 1. **English Open Seniors' Championship**, Thetford GC, Norfolk.

June 4-9. **Amateur Championship**, Formby GC, Merseyside.

June 12-16. **Ladies' British Open Amateur Championship**, Royal Troon GC, nr Ayr, Strathclyde.

June 16, 17. **Berkshire Trophy**, The Berkshire GC, Ascot, Berks.

### GREYHOUND RACING

June 23. **Greyhound Derby**, White City, W12.

### HORSE RACING

June 6. **The Derby**, Epsom.

□ "They're off!" & on the fairground side of the course up goes a sea of 50p periscopes, while on the other, up on the bridge, the captains & the kings will be attached to 50-guinea binoculars. As the field plunges down the distant hillside like a colourful, careering float on rails, the whole nation will be holding its breath to see whether Lester Piggett is well placed to win his record 10th Derby.

June 7. **Coronation Cup**, Epsom.

June 9. **The Oaks**, Epsom.

June 16. **William Hill Trophy**, York.

June 19. **St James's Palace Stakes**, Prince of Wales's Stakes, Ascot.

June 20. **Coronation Stakes**, Queen's Vase Stakes, Ascot.

June 21. **The Gold Cup**, King Edward VII Stakes, Ascot.

### MOTOR CYCLING

June 2-8. **TT Races**, Isle of Man.

### MOTOR RACING

June 16, 17. **24-hour Race**, Le Mans, France.

### ROWING

June 28-July 1. **Henley Royal Regatta**, Henley-on-Thames, Berks.

### TENNIS

June 11-17. **Stella Artois Championships** (men), Queen's Club, W14.

June 11-17. **Edgbaston Cup** (women), Edgbaston, Birmingham.

June 18-23. **Eastbourne Ladies' Tournament**, Devonshire Park, Eastbourne, E Sussex.

June 18-23. **West of England Championships** (men), Bristol.

June 25-July 8. **Lawn Tennis Championships**, All-England LTC, Wimbledon, SW19.

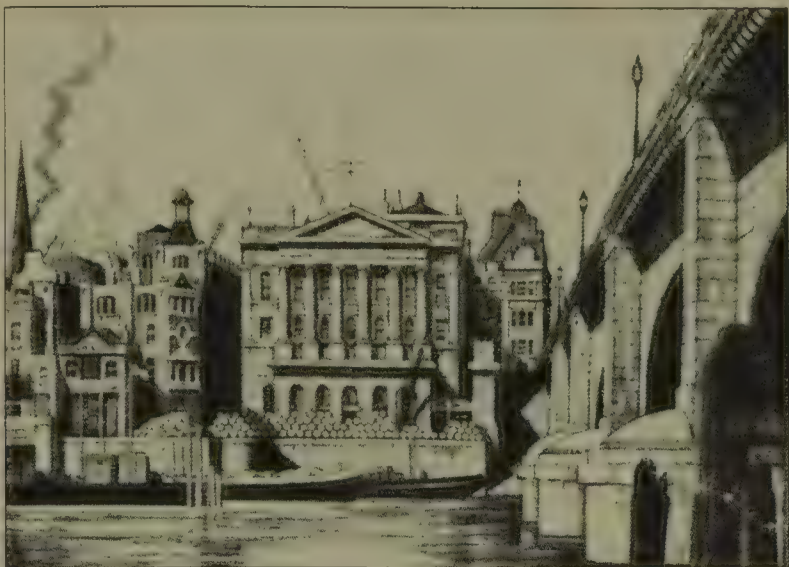
### YACHTING

June 2. **Observer/Europe I Single-handed Transatlantic Race**, start Plymouth, Devon; finish Newport, Rhode Island, USA.



# LONDON MISCELLANY

## MIRANDA MADGE



Fishmongers' Hall: one of the Livery Halls open to the public during June.

LIVERY HALLS offer tours of their premises on a handful of days in the early summer to give visitors a glimpse of the history and importance of trade in the City of London. The Livery Companies were formed in the Middle Ages to regulate certain crafts and provide a fellowship for people practising them. The extent to which they prospered can be judged by their treasures. For example, in the course of a walk round the Fishmongers' Hall you will see a solid silver chandelier, carved figures which decorated the Company's 18th-century barge, extravagant gilt ceilings and the famous Annigoni portrait of the Queen. The Halls open during June are the Armourers' (June 27), the Fishmongers' (June 4), the Goldsmiths' (June 21), the Merchant Taylors' (June 18) and the Tallow Chandlers' (June 8 and 22). Free tickets only from the City of London Information Centre, St Paul's Churchyard, EC4 (606 3030).

□ There is revelry at the Royal Academy on the night of June 25 when *Britannia Preserv'd*, a new masque with words by A. N. Wilson and music by Stephen Oliver, is performed in the courtyard. It celebrates the achievements of British architects and has been commissioned to mark the RIBA's 150th birthday. Tickets at £25 include a view of the Summer Exhibition, supper and wine, and are available from Patricia Libby, Royal Academy, Piccadilly, W1.

### EVENTS

May 24-June 9. **Ancestral Voices: music & dance from the Himalayas.** May 24, 25, 26, Sacred music & masked dances by the Rumtek Lamas from Sikkim; June 1, 2, Traditional Sufi music from Kashmir featuring a 75-year-old grand master playing the sitar; June 7, 8, 9, Folk music & dances from Kinnaur. Commonwealth Institute, Kensington High St, W8 (836 0564). Performances at 7.45pm plus matinees on May 26 & June 2 at 3pm. Tickets £4, OAPs, students, unemployed & children £2.50.

June 1-17. **Greenwich Festival.** Events include a Hoagy Carmichael evening given by Georgie Fame, concerts by Julian Lloyd Webber & the Royal Naval College Chapel Choir, fringe theatre, the inflation of a plastic multi-coloured maze outside the south entrance to Greenwich Park & Roger McGough's poetry reading for children. Full information from 25 Woolwich New Rd, SE18 (317 8687).

June 5-7. **Beating Retreat.** The Household Division perform complicated marches to stirring band music. Horse Guards' Parade, SW1. June 5, 6.30pm; June 6, 7, 9.30pm (floodlit). Tickets £4, £3, £2 or £1 for standing room from 1B Bridge St, SW1 (839 6815).

June 11-16. **Twelfth Night.** The Actors' Touring Company perform Shakespeare's comedy in the pretty walled garden at Fenton House, Hampstead Grove, NW3. June 11, 12, 14, 15 at 7pm; June 16 at 2.30pm. Tickets £3, under 16s £2 from the National Trust (Fenton House Events), 36 Queen Anne's Gate, SW1.

June 15-17. **Computer Fair.** Go to see the latest

computers, software, printers & monitors from companies including Sinclair Research, Acorn, Commodore, Oric & Dragon. Earls Court, SW5. June 15, 16, 10am-6pm, June 17, 10am-5pm. £3, children £2.

June 15-18, 11am-8pm. **International Ceramics Fair & Seminar.** Stalls include dealers in porcelain, pottery, glass & enamels; an exhibition of Sèvres porcelain from the collection of Viscount Gage, usually on show at Firle Place, Sussex; 22 lectures by eminent scholars. Dorchester Hotel, Park Lane, W1. Entrance to Fair £3, lectures £8 for the first, £5 thereafter, including entrance to the Fair. Schedules & tickets from ICFS Booking Office, 3b Burlington Gdns, Old Bond St, W1 (734 5491).

June 16. **Trooping the Colour.** The Queen leaves Buckingham Palace at 10.45am & crowds line the Mall to watch her ride to Horse Guards for her birthday parade. Rehearsals on June 2 & 9.

June 18-26. **Grosvenor House Antiques Fair.** Stalls held by dealers plus special displays of Ascot Gold Cups & works of art acquired for the nation with the aid of the National Art-Collections Fund. Grosvenor House, Park Lane, W1. June 18, 6-9.30pm; June 19-23 & June 25, 11am-8pm; June 24 & 26, 11am-5pm. £6.50 including handbook, double ticket £10.50 (one handbook only). Children under five not admitted. See p89.

June 21, 11.30am. **Project Papillon.** Several thousand butterflies bred in disused tomato greenhouses in Guernsey have been given to the GLC for release on Hampstead Heath. There are Painted Ladies, Red Admirals, Speckled Woods, Wall Browns & Small Tortoiseshells. Ring 633

1707 to find out exactly where on the Heath the release is to be made.

June 26-July 1. **Women's Institute's Life & Leisure Exhibition.** Aims to modify the image of the WI. There are stalls selling cakes & jams but displays also show how the WI have funded drilling rigs & water pumps for Lesotho, campaigned for adequate rural transport in Britain & been involved in conservation projects. Demonstrations ranging from yoga to botanical illustration, breadmaking to pewterwork. Olympia, W14. June 26-30, 10am-7pm; July 1, 10am-5pm. £2, under 5s free. Advance box office 373 3307.

June 28, July 5, 12, 19, 7.30pm. **Youth & Music Cushion Concerts.** Anyone aged between 14 & 30 may visit the Summer Exhibition at the Royal Academy from 6.30pm before the concerts begin. This year John Williams plays solo guitar (June 28), the Guildhall String Ensemble play music by Bach, Albinoni, Respighi & Schönberg (July 5), David Wilson-Johnson & friends perform a programme of music theatre including *Eight Songs for a Mad King* by Peter Maxwell Davies (July 12), & the RPO play music by Vaughan Williams, Panufnik & Mozart (July 19). Royal Academy, Piccadilly, W1. Tickets £3 (£10 for the series) from 78 Neal St, WC2 (379 6722).

### FOR CHILDREN

June 2-July 1, 4pm. **Make 'em Laugh**, a season of slapstick comedy for children: June 2, 3, *What's Up Doc?* (1972); June 9, *Jour de Fête* (1949); June 16, 17, *Road to Bali* (1952); June 23, 24, *The Frozen Limits* (1939); June 30, July 1, *Oh Mr Porter* (1937). National Film Theatre, South Bank, SE1 (928 3232). Children £1.20, adults (non-BFI members admitted only with a child) £2.40. Children get a free badge, poster to colour & folder for specially written programme notes.

### LECTURES

#### BRITISH MUSEUM

Gt Russell St, WC1 (636 1555).

June 5, 12, 19, 26, 1.15pm. **Current excavations by the British Museum:** June 5, *The Eski Mosul area of Iraq*, John Curtis; June 12, *An early Bronze Age cemetery in Jordan*, Jonathan Tubbs; June 19, *The ancient city of Hermopolis Magna in Egypt*, Jeffrey Spencer; June 26, *The Roman centre at Stonea in Cambridgeshire*, Ralph Jackson.

June 5-29, 3.30pm. **Films on architecture:** June 5-8, *The Road to Santiago* (follows the path taken by 12th-century pilgrims to Santiago de Compostela); June 12-15, *The Hand of Adam*, Sir William Bruce; June 19-22, *Imperial City* (the creation of New Delhi by Lutyens & Herbert Baker); June 26-29, *Beaubourg*.

#### MUSEUM OF LONDON

London Wall, EC2 (600 3699).

June 1-29, 1.10pm. **Fifteen Glorious Decades**, continuing a series to mark the 150th anniversary of the founding of the RIBA by looking at the most significant buildings built or demolished in London during each decade: June 1, *Abbey Mills Pumping Station & London's main drainage* (built 1860s), Denis Smith; June 6, *Northumberland House* (demolished 1870s), Frank Kelsall; June 8, *The Albert Hall & Albert Memorial* (built 1870s), Hermione Hobhouse; June 13, *Cremorne Gardens* (demolished 1880s), Colin Sorenson; June 15, *London Board Schools* (built 1880s), Deborah Weiner; June 20, *Westminster Cathedral* (built 1890s), Peter Howell; June 22, *The Old Nichol* (demolished 1890s), Raphael Samuel; June 27, *Newgate Prison* (demolished 1900s), Neil Burton; June 29, *The collaborative ideal—architectural sculpture in Edwardian London* (built 1900s), Susan Beattie.

#### VICTORIA & ALBERT MUSEUM

Cromwell Rd, SW7 (589 6371).

June 3, 10, 17, 24, 3.30pm. **Rococo—art & design in Hogarth's England:** June 3, *Anna Maria Garthwaite—silk designer*, Natalie Rothstein; June 10, *Bizarre, unusual & picturesque—English silver 1733-1760*, Philippa Glanville; June 17, *Architecture of the English Rococo*, Roger White; June 24, *The Rococo in English ceramics*, John Mallet.

June 6, 13, 20, 7pm. **William Morris & the Arts & Crafts movement in Britain, Germany & America:** June 6, *"Das Englische Haus" by Hermann Muthesius—the Arts & Crafts movement in Britain &*

Germany, Gavin Stamp; June 13, *The Arts & Crafts movement in America*, Beth Cathers; June 20, *To bring the story up to date*, Lucy Goffin, embroideress, Sue Black, designer of knitted textiles, & Hazel Fox, weaver, show examples & talk about their work.

June 27, 7pm. **People & Print**, Susan Collier (co-director & designer of Collier Campbell who are renowned for their printed textiles).

### SALEROOMS

#### BONHAM'S

Montpelier St, SW7 (584 9161).

June 7, 14, 11am. European oil paintings & watercolours.

June 7, 11am. Oriental carpets & rugs.

June 8, 11am. Decorative arts 1870-1970. 6.30pm. Sporting paintings & animalier bronzes to coincide with Ascot week, including a watercolour by Munnings estimated at £6,000-£10,000.

#### CHRISTIE'S

8 King St, SW1 (839 9060).

June 7, 6.30pm. Contents of Cecil Beaton's studio including stage & costume designs, fashion drawings, portraits, caricatures & landscapes.

June 20, 11am. Musical instruments, including the "Elphinstone" Stradivari violin estimated to fetch in the region of £100,000.

At St Osyth's Priory, nr Clacton, Essex:

June 4, 5. Works of art from the collection of Mr Somerset & Lady Juliet de Chair.

#### CHRISTIE'S SOUTH KENSINGTON

85 Old Brompton Rd, SW7 (581 2033).

June 4, 5pm. 19th- & 20th-century illustrations.

June 11, 13, 18, various times. Oriental porcelain, watercolours, pictures, arms & armour from the collection of the late A.C.C. Parker.

June 12, 2pm. Oriental & Islamic costume & textiles.

June 21, 10.30am. English pottery & porcelain.

June 28, 2pm. 19th- & 20th-century photographs.

June 29, 2pm. Art Nouveau & Art Deco.

At The Lodge, Holyport, Berks:

June 16, 18, 19, contents of the house.

#### PHILLIPS

7 Blenheim St, W1 (629 6602).

June 19, 11am. European furniture, carpets & works of art including an 18th-century Röntgen secrétaire estimated at over £50,000.

June 27, noon. Photographs including photographs of Kent & Essex life in the early 1860s, the work of Gertrude Rogers. The 44 albumen prints are expected to total £10,000.

#### SOTHEBY'S

34/35 New Bond St, W1 (493 8080).

June 12, 10.30am & 2.30pm. Continental ceramics, including two Vincennes porcelain watering cans reputed to have belonged to Madame de Pompadour.

June 16, 10.30am. European glass from the Biemann collection.

June 19, 11am. Ancient Chinese bronzes, ceramics & works of art, including a recently discovered Ming vase estimated at £60,000-£80,000.

June 27, July 3, 2.30pm. Works of art from the collection of the late Lord Clark. The first sale covers mainly 19th- & 20th-century paintings, drawings, watercolours & sculpture; the second part includes Turner's *Seascape: Folkestone* estimated at over £3 million.

June 28, 10.30am & 2pm. Medals, orders & decorations, including the Polar Medal awarded to Captain Oates & Royal Household medals which belonged to John Brown.

### ROYALTY

June 9. **The Duke of Edinburgh**, Colonel, Grenadier Guards, takes the salute at the second rehearsal for the Queen's birthday parade. Horse Guards' Parade, SW1.

June 14. **The Queen** visits the headquarters of the British Council to mark its Golden Jubilee. Spring Gdns, SW1.

June 16. **The Queen** takes the salute at the Queen's birthday parade. Horse Guards' Parade; 1pm. The Queen takes the salute at a fly-past of RAF aircraft. Buckingham Palace, SW1.

June 26. **The Queen**, accompanied by the Duke of Edinburgh, opens the new office development of the Crown Estate Commissioners. Drummond Gate, Millbank, SW1.



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## BRIEFING

## MUSEUMS KENNETH HUDSON



The Mildred sinking in 1912: On the Rocks at the National Maritime Museum from June 27.

JUNE 26 is Meridian Day, celebrating the 100th anniversary of the decision to adopt the line passing through Greenwich Observatory as the international meridian, 0° longitude. The National Maritime Museum is organizing all-day festivities to mark the occasion, with the Duke of Edinburgh present at noon.

□ Of the new exhibitions I recommend the National Maritime Museum's On the Rocks—photographs of shipwrecks in the Scillies taken by several generations of the famous Gibson family; and another at Hampstead Museum—the story of Hampstead Heath. Neither is on a grand scale, but both are well worth a journey out from the centre of London.

□ On June 3, Portsmouth's D-Day Museum beside Southsea Castle is opened by the Queen Mother (see also p 76). A few days earlier the first part of a new Visitor Centre at the East Midlands International Airport, Castle Donington, will have come into action, covering aspects of civil aviation and explaining the principles of flight. Near by from a spectator mound visitors have a close view of planes taking off and landing.

## MUSEUM GUIDE

Museums open May 28 unless otherwise stated.

### BOILERHOUSE PROJECT

V & A, Cromwell Rd, SW7 (581 5273). Sat-Thurs 10am-5.30pm, Sun 2-5.30 pm. **Hand tools.** A designer's look at tools. Until June 14.

### BRITISH MUSEUM

Gt Russell St, WC1 (636 1555). Mon-Sat 10am-5pm, Sun 2.30-6pm. **Chinese Ivories**, from the Shang to the Qing Dynasties. Until Aug 19. **Fra Angelico to Henry Moore: Master Drawings** in the British Museum. Until Aug 19.

### British Library exhibitions:

**Raleigh & Roanoke** celebrates the first English colony in America which lasted only from 1584 to 1590. Until Dec 31. **Renaissance Painting in Manuscripts.** The finest French, Flemish & Italian illuminated manuscripts in the Library's collections. Until Sept 30.

### CABINET WAR ROOMS

Gt George St, SW1 (inquiries to 735 8922). Tues-Sun 10am-5.50pm. The underground rooms where Churchill worked during the Second World War. £2, OAPs & children £1.

### COMMONWEALTH INSTITUTE

Kensington High St, W8 (603 4535). Mon-Sat 10am-5.30pm, Sun 2-5pm. **Kanga Textiles from Tanzania.** Bright printed cotton cloths for the traditional rectangular garment worn throughout East Africa. June 1-July 1. **Great Zimbabwe.** The largest city in ancient Africa, of great symbolic importance today. Until July 11.

### HAMPSTEAD MUSEUM

Burgh House, New End Square, NW3 (431 0144). Wed-Sun, noon-5pm. Open May 28, 2-5pm. **Hampstead Heath.** The history of the Heath, shown in paintings, photographs, maps & other documents. June 2-Sept 2.

### NATIONAL MARITIME MUSEUM

Romney Rd, Greenwich, SE10 (858 4422). Daily 10am-6pm. **The War at Sea 1939-45.** The sea & sailors as seen by British artists. Until June 10. **Lloyd's List 1734-1984,** celebrates the 250th anniversary of its first publication. Until Sept 30. **On the Rocks: Gibson & the Scillies** (see introduction). June 27-Dec 31. Museum & Old Royal Observatory £1 each; OAPs, students, unemployed, dis-

abled & children 50p; combined £1.50 & 75p.

### NATURAL HISTORY MUSEUM

Cromwell Rd, SW7 (589 6323). Mon-Sat 10am-6pm, Sun 2.30-6pm. **Animals as Architects** studies the ingenuity of birds, insects & animals as constructors. Until Sept 1.

### VICTORIA & ALBERT MUSEUM

Cromwell Rd, SW7 (589 6371). Sat-Thurs 10am-5.50pm, Sun 2.30-5.50pm. **Rococo: Art & Design in Hogarth's England.** £15 million worth of 18th-century decorative art from private & public collections on both sides of the Atlantic. Until Sept 30. £2, OAPs, students, children & everybody Sat & Sun £1. **Rosenthal: 100 Years of Porcelain.** A celebration of good design, high quality production & commercial success. Until July 1. **From East to West: Textiles from G.P. & J. Baker.** The Bakers bought the Swaisland Printing Works in 1892 & started a textile company using designs by such people as Voysey, & later Paul Nash. As well as fabrics, their collection of antique textiles is on show. Until Oct 14. **William Kent (1685-1748): Architect & Designer.** Architectural drawings & book illustrations. June 6-Sept 2. **The Golden Age of British Photography.** Work from the 1850s. June 6-Aug 19.

### Out of town

### BIRMINGHAM MUSEUM & ART GALLERY

Chamberlain Sq, Birmingham (021-235 2834). Mon-Sat 10am-5pm, Sun 2-5pm. **Potter's Art & Skill.** First chance to see traditional country ware & more elaborate showpieces by four generations of the Fishley family, who worked at Framington, Devon, c 1800-1912. June 25-Aug 5. **Julia Margaret Cameron.** Portraits by this great Victorian photographer. June 16-July 22.

### D-DAY MUSEUM

Southsea, Portsmouth, Hants (0705 827261). Daily 10.30am-5.30pm. New permanent display centred round the Overlord Embroidery. From June 4. £1.25, OAPs, students & children 75p.

### EAST MIDLANDS AIRPORT

Castle Donington, nr Loughborough, Leics (inquiries: 0332 810621). Daily 10am-8pm. New visitor centre (see introduction). From May 26. £1 for a car & all passengers, pedestrians free.



## ART

## EDWARD LUCIE-SMITH



*The Woman Taken in Adultery* by Ortalano: at Matthiesen Fine Art from June 4.

JUNE SEES an unusually large number of important exhibitions held by private galleries in London. Among these pride of place must go to Matthiesen Fine Art's exhibition of paintings and other works of art from the School of Ferrara, whose leading adherents during the Renaissance included Cossa, Tura and Dosso Dossi. The exhibition—the first in Britain since 1894—is opened by Princess Alexandra on June 1 and open to the public from June 4. It has attracted loans from the Gemäldegalerie in Berlin, the Bremen Kunsthalle and the Metropolitan Museum in New York, as well as from important public galleries in this country. It is held in aid of the Courtauld Institute.

At the Mayor Gallery there is currently a major historical exhibition commemorating the 50th anniversary of the first show by Unit One. This group, led by Paul Nash, was the spearhead of the progressive spirit in Britain during the 1930s; its members included Moore, Hepworth, Ben Nicholson, Wadsworth and Burra.

Robin Symes, long known as a major dealer in antiquities, has opened a new gallery at 94 Jermyn Street. His latest exhibition, from June 18, consists of superb hand-coloured prints showing the costumes of the Ottoman Empire in the first decade of the 18th century. Something here, surely, to appeal to all romantics.

Bryan Illsley is a sculptor who has come to prominence by an unorthodox route—through the craft world. Now the Crafts Council are giving him a major showing, from June 6. His sculptures are of two kinds: small, toylike assemblages, with a slightly sinister, sardonic quality; and powerful metamorphic pieces in wrought iron. He seems to me to be one of the most original sculptural talents to have appeared for some time.

## GALLERY GUIDE



*White Cockatoo on a Branch*, one of a series of 18th-century paintings: Michael Goedhuis shows *Birds in an Indian Garden*.

Galleries are closed on May 28 unless otherwise stated.

## BARBICAN ART GALLERY

Silk St, EC2 (638 4141). Tues-Sat 10am-7pm, Sun noon-6pm. Open May 28 noon-6pm. **Capital Painting.** Pictures from the collections of some of the business firms based in the City. Until June 10. £1, OAPs, students, unemployed, disabled & children 50p. The Chateaubriand Collection. Contemporary Brazilian art from Rio de Janeiro. June 28-Aug 19. £1 & 50p.

## CAMDEN ARTS CENTRE

Arkwright Rd, NW3 (435 2643). Mon-Sat 11am-6pm, Wed until 8pm, Sun 2-6pm. **China Through Chinese Eyes.** 100 photographs by members of the Chinese Photographers' Association of Peking. Do the images differ when the photographer belongs to a different culture? Until June 10.

## CLARENDON GALLERY

8 Vigo St, W1 (439 4557). Mon-Fri 9.30am-

5.30pm. **18th- & 19th-century Architectural Drawings.** Joint exhibition with Fischer Fine Art includes Quarenghi's designs for the palaces at Peterhof, made for presentation to the English ambassador at the court of Catherine the Great. June 13-July 13.

## MICHAEL GOEDHUIS

Colnaghi Oriental, 14 Old Bond St, W1 (409 3324). Mon-Fri 10am-5pm, Sat 10am-1pm. **Birds in an Indian Garden.** 19 paintings from a series of natural history studies commissioned in India by Lady Impey between 1777 & 1782. June 12-July 14.

## HAYWARD GALLERY

South Bank, SE1 (928 3144). Mon-Wed 10am-8pm, Thurs-Sat 10am-6pm, Sun noon-6pm. Open May 28. **English Romanesque Art 1066-1200.** Hugely ambitious show which tries to reconstruct the Norman civilization with the aid of rare objects from many museums. Until July 8. £2, OAPs, students, unemployed, children & everybody all day Mon, Tues & Wed 6-8pm £1. See page 84.

## NICOLA JACOBS GALLERY

9 Cork St, W1 (437 3868). Mon-Fri 10am-5.30pm, Sat 10am-1pm. **Original Ceramics by Picasso.** The ceramics—none previously seen in Britain—date from the 1940s & 50s & come from the collection of Bernard Picasso. Also paintings & drawings by Picasso from the same period. June 6-Aug 11.

## JUDA ROWAN GALLERY

11 Tottenham Mews, W1 (637 5517). Mon-Fri 10am-6pm, Sat 10am-1pm. **Anthony Green**, paintings. June 6-July 7.

## LEGER GALLERIES

13 Old Bond St, W1 (629 3538). Mon-Fri 9.30am-5.30pm, Sat 10am-1pm. **George Romney.** A loan exhibition celebrating the 250th anniversary of the birth of the great 18th-century portrait painter. £1, in aid of the NSPCC. May 30-June 30.

## MATTHIESEN FINE ART

7 Mason's Yard, SW1 (930 2437). Mon-Fri 10am-5.30pm, Sat 10am-12.30pm. **Borso to Cesare d'Este.** School of Ferrara. See introduction. June 4-Aug 14.

## MAYOR GALLERY

22a Cork St, W1 (734 3558). Mon-Fri 10am-5.30pm, Sat 10am-1pm. **Unit One: Spirit of the Thirties.** See introduction. Until June 29.

## NATIONAL GALLERY

Trafalgar Sq, WC2 (839 3321). Mon-Sat 10am-5pm, Sun 2-5pm. Open May 28. **Acquisition in focus: Degas's Hélène Rouart in her Father's Study.** Until June 10. **A Brush with Colour.** 15 paintings showing how different artists have used colour—included are de Kooning's *The Visit* (on loan from the Tate), Raphael's portrait of Julius II & works by Monet & Van Gogh. Also a section on the science of colour with pigments ranging from minerals to parts of insects & information about the effects of particular media. June 27-Aug 28.

## NATIONAL PORTRAIT GALLERY

St Martin's Pl, WC2 (930 1552). Mon-Fri 10am-5pm, Sat 10am-6pm, Sun 2-6pm. Open May 28. **The Victorian Art World.** Photographs of Victorian artists & their entourages: wives, mistresses, models, gallery-directors, dealers & print-sellers. Until June 24. **John Player Portrait Award 1984.** The results of this annual portrait competition were mildly disappointing last year. Too much pretty-pretty, not enough experiment. Perhaps this year's will be better. June 7-Sept 2.

## NEW GRAFTON GALLERY

49 Church Rd, SW13 (748 8850). Tues-Sat 10am-5.30pm. **Josephine Trotter.** Colourful landscapes & domestic interiors by a painter who, though very English, has a touch of Matisse. June 6-23.

## ROYAL ACADEMY

Piccadilly, W1 (734 9052). Daily 10am-6pm. Open May 28. **216th Summer Exhibition.** There are bound to be many mediocre works, but a perceptive visitor should discover some fine ones, too, at this annual beanfeast. Until Aug 19. £2, OAPs, students, unemployed, disabled & everybody up to 1.45pm on Sunday £1.40. **Paintings from the Royal Academy.** A sample of the RA's huge collection returned from a tour of the USA. June 22-July 4. Free.

## SERPENTINE GALLERY

Kensington Gdns, W2 (402 6075). Mon-Fri 10am-6pm, Sat, Sun 10am-7pm. **Hans Coper.** Retrospective of work by the great potter whose



John Bigge's *Composition* of 1934: *Unit One* at the Mayor Gallery.

reputation now rivals that of Bernard Leach. June 7-July 15.

## ROBIN SYMES GALLERY

94 Jermyn St, SW1 (930 5300). Mon-Fri 10am-5.30pm. **Costume of the Ottoman Empire.** See introduction. June 18-July 13.

## TATE GALLERY

Millbank, SW1 (821 1313). Mon-Sat 10am-6pm, Sun 2-6pm. Open May 28. **Beckmann's Carnival 1920.** A study exhibition focused on this painting, the first of Beckmann's many treatments of the theme as a symbol of the human condition. Until July 9. **Turner & the Human Figure.** Until July 15.

## TRYON GALLERY

23/24 Cork St, W1 (734 6961). Mon-Fri 9.30am-6pm. **Tunncliffe's Birds.** Measured, coloured bird studies by C. F. Tunncliffe RA. June 27-July 11.

## WARWICK ARTS TRUST

33 Warwick Sq, SW1 (834 7856). Wed-Sun 10am-5pm. **English Expressionists.** Includes paintings by well established artists like Gillian Ayres, John Hoyland & Albert Irwin as well as work by unknown artists. Until June 10.

## Out of town

## FITZWILLIAM MUSEUM

Trumpington St, Cambridge (0223 69501). Tues-Sat 10am-4.50pm, Sun 2.15-4.50pm. Open May 28 10am-4.50pm. **Flowers of Three Centuries.** A ravishing selection of 100 items from the Broughton Collection, the best collection of flower drawings in England. Until July 1.

## HUNTERIAN ART GALLERY

Glasgow (041-339 8855). Mon-Fri 10am-5pm, Sat 9.30am-1pm. Open May 28. **James McNeill Whistler.** A show centring on Whistler's pastels; also on display are oils, watercolours, drawings, memorabilia, Whistler's collection of oriental porcelain & his wife's jewelry. May 25-Nov 3.

## MUSEUM OF MODERN ART

30 Pembroke St, Oxford (0865 722733). Tues-Sat 10am-5pm, Sun 2-5pm. **'Smagic; an exhibition of original illustrations from children's books.** More than 60 artists have given or loaned their work. They include Nicola Bayley, Maurice Sendak, Posy Simmonds, John Burningham & Raymond Briggs. Talks, storytelling & drawing sessions every Wed & Sat. June 24-July 29. **Tradition & Renewal: Post-war Painting from the German Democratic Republic.** May 27-July 29.

## CRAFTS

## DAVID BLACK

96 Portland Rd, W11 (727 2566). Mon-Sat 11am-6pm. **Flatweaves from Ford & Forest.** About 50 examples of Scandinavian weaving from 1750 to 1840. June 13-July 14.

## CRAFTS COUNCIL

11 Waterloo Pl, Lower Regent St, SW1 (930 4811). Tues-Sat 10am-5pm, Sun 2-5pm. **Stephenie Bergman.** Pieced, painted & dyed textiles, some used as upholstery & to cover a folding screen. **Bryan Illsley.** Brightly painted wooden or iron assemblages often representing birds, trees, human figures or religious symbols. See introduction. Both June 6-July 15.



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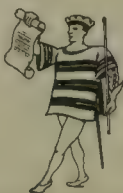
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**BRIEFING**

**SHOPS**

MIRANDA MADGE



The Piazza in Covent Garden is Eden for  
day trippers with its avenues of pretty shops  
selling chic clothes, gifts, soaps, herbs and  
toys. However I urge visitors to stray into  
the surrounding streets where there are  
some unusual specialist traders.

Just south of the Piazza, at 14 Southamp-  
ton Street, WC2 (836 8541), the **Youth Hos-  
telling Association** runs a store to tempt even  
the most sluggish city worker to go ram-  
bling. There you can kit yourself out in a  
Greenland jacket (£36.50) and jeans  
(£29.95), both made by Fjällräven, in hardy  
but light-weight fabric, amply fitted with  
pockets. Complete the outfit with stout  
walking boots (from £30) and Bridgedale  
cushion-loop socks in scarlet, moss green,  
tan or navy at £4.75 or £4.25 for an ankle-  
length pair.

There are extensive selections of ruck-  
sacks, sleeping bags and sleekly designed  
dome tents (£183.50 or £130.50 for the econ-  
omy model). Smaller items of equipment  
include waterproof matches (75p), an  
unbreakable isotherm flask (£23.95),  
feather-light, freeze-dried foods which swell  
with water to become, for example, soya  
protein stew or curry, and covetable Swiss  
army knives pricking with gadgets. The  
"Hosteller" model, exclusive to the YHA,  
costs £9.95.

The excellent book department can  
supply maps of all England, including the  
detailed 1:25,000 Ordnance Survey series  
recommended to walkers, and of most of  
the world. If you are heading for Cumbria  
buy *Lakeland Walks with Beatrix Potter*  
(Warne, 75p) to follow in the footsteps of  
beloved nursery characters; if planning a  
long walk invest in one of the HMSO guides  
to Britain's long-distance paths.

Strike west to Bedford Street to reach  
**Laines Couture** at No 20 (836 1805) which  
sells Continental yarns, many by Tiber or  
Plassard. Best buy for the summer is Belgian  
cotton (about £2.45 for a 100gm hank)  
which comes in nearly 40 colours ranging  
from sharp pink and lime to mellow shades  
of sea green and beige. Look, too, for  
unbrushed pure mohair, which has tremen-  
dous natural elasticity; cotton and linen  
mixtures, where two toning colours are  
plied together; and Espiègle bouclé wool in  
lovely hues.

You can sit and leaf through French knit-  
ting magazines or the innovative patterns  
devised by the enthusiastic proprietors. Day  
courses are held on various aspects of knit-  
ting and finishing garments.

Linger in St Paul's Church which stands  
opposite. This is the actors' church with  
plaques on the wall recalling Charlie Chap-  
lin, Marie Lloyd, Lilian Baylis, Vivien Leigh  
and other great spirits.

**Equinox**, to the north, at 43 Neal Street  
(836 0799) can carry out entire decorative

schemes but will also sell you a single table,  
chair, lamp or crock. They market some  
beautifully fashioned furniture including  
two ingenious folding tables which open out  
to double their size. The "flapjack" dining  
table in natural or black-stained ash  
measures 80 by 120 cm, 160 by 120 cm when  
extended, and costs £235; the triangular  
corner table comes with ash veneer (£159)  
or with red, white or black lacquer finish  
(£169). Even more compact are Daphne  
tables and chairs, reminiscent of those  
found in French parks, made out of oval  
steel tube and laminated wood painted an  
assortment of colours. They fold flat for  
hanging on a hook on the wall. A chair is  
£33, circular table £59, rectangular or  
square table £79.

At 39 Neal Street (240 0931) is perhaps  
the most specialist shop of them all. **The  
Warehouse** sells only beads, but in what vari-  
ety! Sift through the contents of the little  
wooden troughs to pick out a china bead  
decorated with minute blue prancing dra-  
gons, an Indian wood bead painted silver  
with curlicues of black, a rustically irregular  
horn bead, a glass straw of strong metallic  
colour, a rough-cast bell, or a glass bead  
with stripes of blue or yellow. The tiniest  
glass beads are available in jars at 30p and  
50p; individual beads are mostly priced  
from 1p to £1.

## COUNTER SPY

□ **Tessa Lambert's** garments in hand-  
painted silk will prove irresistible to anyone  
susceptible to glorious colour. Her collec-  
tion can be seen at Designer 2, 2 Gironde  
Rd, SW6 (381 4705). It embraces tops,  
trousers, skirts, informal and formal dresses  
some of which have matching jackets, out-  
fits for grand occasions and even some  
lingerie. Shapes are simple, patterns mainly  
geometric, sometimes with an added floral  
motif such as an orchid or a schematized  
lotus blossom. The prettiest dresses are of  
plain, very fine silk organza through which  
the colours of a patterned underskirt  
whisper. Prices from about £80 to £200.

□ **David Mellor** has just launched a new set  
of stainless steel cutlery. Called Classic, it  
relies on a clean rounded outline for its ele-  
gance and is decorated only by a slight facet  
cut round the edge of the handles. Knives  
and forks come in two sizes, spoons in five.  
Boxed six-piece place sets cost about £14.75  
but items can also be bought individually at  
David Mellor shops at 26 James St, WC2,  
or 4 Sloane Sq, SW1, and other stockists.

□ **La Vie Claire** has just opened at 31 Mon-  
mouth St, WC2 (836 4842). It stocks a range  
of organic products, most imported from  
France, which include fruit, vegetables,  
bread and sandwiches, essential oils, cos-  
metics, wines and jams.



## HOTELS

HILARY RUBINSTEIN

London has hotels of every character—some excellent, others deplorable rip-offs for unwary tourists. Here is a small selection of ones I know and like, starting at the top of the price scale.

The **Athenaeum Hotel** in Piccadilly overlooks Green Park and is conveniently placed for the Royal Academy, Fortnum & Mason's and Bond Street. It is a medium-sized hotel with 112 bedrooms, 22 of them suites, all maintained in slap-up condition with plenty of comforts provided—colour TV, free in-house films, baby-listening, double-glazing, 24-hour service, even a jogging map. Décor is elegant and the restaurant excellent.

In Belgravia, **The Berkeley** (154 bedrooms, 26 of them suites) also offers the full gamut of services, night and day. Its special glory is a covered swimming pool at roof level with views over Hyde Park, a pool-side bar and sauna and massage. Two restaurants serve fine food: the main one provides *à la carte* lunches and dinners except on Saturdays; Le Perroquet, spectacularly built on three levels, offers a hot and cold buffet lunch and *à la carte* dinner until 11.30pm, and then supper and dancing until 2am (closed on Sundays). Being just off Knightsbridge, the Berkeley is convenient for Harrods and South Kensington; there is an underground car park.

The **Basil Street Hotel**, in a small road leading into Sloane Street, is close to Knightsbridge Underground station and within an easy stroll of Harrods and Hyde Park Corner. It is an old-fashioned hotel in the best sense; service is courteous, children are welcomed. There are some family suites comprising two bedrooms and a bathroom for two adults and up to three children under 16. Public rooms are comfortable, with good antique furniture. The hotel has an unusually large number of single bedrooms (61 out of 103); 66 bedrooms have bathrooms, most have colour TV, and baby-sitting can be arranged. Public rooms include a coffee shop, wine bar and two restaurants.

**Number Sixteen**, won *The Good Hotel Guide's* César award this year for "The best B & B in town". It is a particularly agreeable bed-and-breakfast hotel in South Kensington, converted from three early Victorian terraced houses. The rooms are attractively furnished, smart but comfortable, the house full of paintings and antiques. There is a reception/lounge area, a help-yourself bar lounge and a prize-winning garden. All 24 bedrooms have either bath or shower. Staff are exceptionally helpful, kind and efficient, and prices are reasonable for central London.

**Ebury Court**, three minutes' walk from Victoria Station, has been run in a thoroughly personal way for almost half a century by Diana and Romer Topham. It straddles a number of houses with a maze of corridors. Some of the 39 bedrooms are poky but they are attractively furnished and 12 have bathrooms; service is helpful and kind, and the restaurant offers good English cooking. Supper is served from 6.30pm for the benefit of theatre-goers. Parking can be awkward.

Just behind Broadcasting House and convenient for Oxford Circus and Regent Street is the **Hallam Hotel**, with its respectable stone, glass and wrought-iron exterior. This bed-and-breakfast establishment has 23 bedrooms, none of them very large (three of the singles are so small they are called



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"cabins"). Most rooms look over a deep, dark stairwell and are extremely quiet; four have baths, the others have showers, some have colour TV. There is a lounge and a breakfast room where simple breakfasts are served, and a public car park near by.

A more homely establishment is the **Sandringham Hotel**, five minutes' walk from Hampstead tube station. It is a friendly, modest, bed-and-breakfast establishment with 14 comfortable bedrooms, two with bathrooms, and is smoothly run by Maria and Bertie Dreyer and their son Anthony. Rooms are small but decently furnished, breakfasts are good and efficiently served and prices extremely reasonable. Guests are given a front-door key.

□ **Athenaeum Hotel**, 116 Piccadilly, W1 (499 3464). Single from £89.50, double from £108, suite £160. English breakfast £6.25, Continental £4.25. *A la carte* meals from about £15.

□ **The Berkeley**, Wilton Place, Knightsbridge, SW1 (235 6000). Single £90-£110; double £110-£130. Continental breakfast £4.80, English £6-£7. *A la carte* lunch or dinner about £30 per person.

□ **Basil Street Hotel**, 8 Basil Street, Knightsbridge SW3 (581 3311). Single £30 (with bath £51.50-£55), double £48 (with bath £68.50-£72.50), family suite £98.50. English breakfast from £4, Continental £3.25. Set lunch: two-course £6.50, three-course £8; *à la carte* dinner from £10. Reduced weekend rates.

□ **Number Sixteen**, 16 Sumner Place, SW7 (589 5232). Single with light breakfast £27-£35, double £49-£98.

□ **Ebury Court**, 26 Ebury Street, SW1 (730 8147). Single with English breakfast £26.50 (with shower £28.50), double £39.50 (with bath £49.50). Set lunch £4.15; *à la carte* meals from £8.10.

□ **Hallam Hotel**, 12 Hallam Street, W1 (580 1166). Single with bath and light English breakfast £22.50, double £33.

□ **Sandringham Hotel**, 3 Holford Road, NW3 (435 1569). Single room with full English breakfast £12, double £22.77 (with bath £25.30).

The above rates include VAT.

**Hilary Rubinstein** is the editor of *The Good Hotel Guide*, which is published annually by the Consumers' Association/Hodder, price £7.95. The *Guide* would be glad to hear from readers who have recent first-hand experience of any unusually good hotels. Reports to *The Good Hotel Guide*, Freepost, London W11 4BR.



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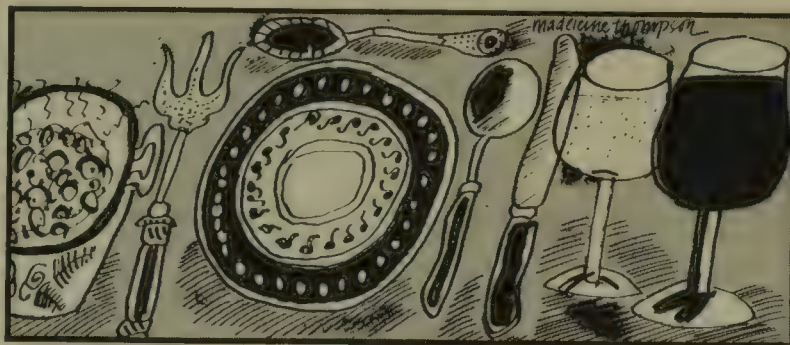
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## BRIEFING

## RESTAURANTS

ALEX FINER



NOT EVERY MEAL eaten out can be an extended gastronomic voyage of discovery. Either your stomach, wallet or simply time forbids it. The philosophy of wine bars is to provide a welcome flexibility in these departments—along with the fermented grape-juice. In reality they often prove as sadly unreliable as pubs, with oxidized wine by the glass and a tepid shepherd's pie or moussaka which has to be reheated in a microwave oven at the disconcerting insistence of the health inspectors.

I single out two noteworthy exceptions—**Draycott's** and **Le Métro**—not only for the quality of their food but for having the wit and where-withal to introduce some new technology of which, unlike the microwave, I strongly approve. They both have the Cruover machine, developed in France, which permits a choice of 10 fine wines to be made available by the glass while keeping the opened bottles in top condition for several weeks. There are two compartments which maintain white wine at 50°F and reds at 62°F. As wine is drawn from a bottle through one stainless steel tube, inert nitrogen is injected through another to displace the oxygen which would otherwise cause deterioration.

Draycott's short menu achieves high standards with, for instance, smoked ham and melted cheese on freshly baked baguette at £3.25, pasta of the day at £3.95, additional daily specials, excellent cheeses and espresso coffee. Lined up in the Cruover when I visited was Château Mouton-du-Baron-Philippe in an eccentric range of vintages from 1979 (£2.90 a glass) to 1962 (£8) as well as a selection of more reasonable whites starting at £1.90. At 14cl to the glass, each bottle yields five glasses.

Le Métro is a genteel basement *cave du vin*, beneath David and Margaret Levin's new 12-room L'Hotel. Situated between Harrods and the designer shops of Sloane Street, it has quickly proved a lunchtime magnet for Sloane Rangers taking time off from shopping. Its menu, under the supervision of chef Brian Turner from the Levins' neighbouring establishment, the Capital Hotel, is an outstanding example of how to provide attractive light meals. Some starters (from £1.50 to £2) were set on an imaginative and pretty bed of different leaves dressed in walnut oil. Main courses (£4-£5) were prepared with equal care. Further attention to detail included freshly baked bread, home-made ice creams and fruit tarts. There is a long wine list with, on my visit, California wine by the 14cl glass on the machine. I enjoyed a Firestone Chardonnay 1981 at £2.40 and Ridge's Cabernet Sauvignon 1978 from York Creek at £3.50.

The appropriate drink at **The Nosherie** is a glass of lemon tea to accompany a plate of salt beef at £3.85 or a sandwich at £1.50, a *lutke* (potato pancake) and a pickled new green cucumber. This licensed restaurant has formica tables, middle-aged and pinafores waitresses and a regular clientele of Hatton Garden gem dealers. It is London's best answer to the Second Avenue delis of Manhattan where they call the salt beef corned beef and have pastrami as well. Its only London rival in my experience is the small and unlicensed Carroll's Salt Beef Bar in a seedy side-street off Piccadilly Circus. The Nosherie serves Ashkenazi-style Jewish cooking, which is based mainly on Polish and German cuisine. If you like the idea of chopped liver, borsch, braised tongue, baked *kloptz* and *kasha*, boiled chicken, gefillte fish, cheese blintzes with sour cream, or *lockshen* pudding, you now know where to go.

□ **Draycott's**, 114 Draycott Ave, SW3 (584 5359). Daily 11am-3pm, Mon-Fri 5.30-11pm, Sat 6-11pm, Sun 7-10.30pm. cc All. □ **Le Métro**, 28 Basil St, SW3 (589 6286). Mon-Sat 7.30-11am, noon-2.30pm, Mon-Fri 5.30-10.15pm (until 10.45pm for drinks only). cc AmEx. □ **The Nosherie**, 12 Greville St, EC1 (242 1591). Mon-Fri 8am-5pm (Fri until 4.30pm). cc None.



## GOOD EATING GUIDE

A changing selection of *ILN* recommended restaurants appears each month. Estimated prices are based on the average cost of a meal for two, including a bottle of house wine. The symbol £ indicates up to £20; ££ £20-£35; £££ above £35.

Information about the time of last orders and credit cards has been provided by the restaurants. AmEx = American Express; DC = Diner's Club; A = Access (Master Charge) and Bc = Barclaycard (Visa). Where all four main cards are accepted this is indicated as cc All.

### Bates

11 Henrietta St, WC2 (240 7600). Daily noon-3pm, 5.30-11.30pm.

Good value on a seasonal menu. Crayons provided with the coffee for embellishing the paper tablecloth. cc A, Bc ££

### Bortorelli's

44 Floral St, WC2 (836 3969). Mon-Sat noon-3pm, 6-11.30pm.

This thoroughly Italian family business offers much the same menu as at Charlotte Street in newer surroundings, opposite the Opera House stage door. There is also a wine bar downstairs. cc All ££

### Brasserie du Coin

54 Lamb's Conduit St, WC1 (405 1717). Mon-Fri noon-2.30pm, 6-10pm.

Standard French fare at this busy executive lunchtime bistro. Daily specials offer best value; vegetables can prove below par. cc All ££

### Bumbles

16 Buckingham Palace Rd, SW1 (828 2903). Mon-Fri noon-2.15pm, Mon-Sat 6-10.30pm.

Inventive starters, some vegetarian main courses, an extensive selection of English wines & a competitively priced French list. Book an upstairs booth for greater comfort. cc All ££

### Le Caprice

Arlington St, SW1 (629 2239). Mon-Fri 12.30-2.30pm, Mon-Sat 7pm-midnight, Sun for brunch noon-3pm.

Erté posters, mirrors & potted palms complete the stylish black & white décor. Delicate food prettily presented. cc All ££

### The Chelsea Room

Hyatt Carlton Tower, 2 Cadogan Pl, SW1 (235 5411). Mon-Sat 12.30-2.45pm, 7-11.15pm, Sun 12.30-2.45pm, 7-10.15pm.

Great care & attention lavished on Bernard Gaume's exquisite, but expensive, menu in spacious relaxed surroundings. cc All £££

### Coconut Grove

Barrett St, W1 (486 5269). Sun-Tues noon-midnight, Wed-Sat noon-1am.

Strictly for the young crowd. Cocktails, deep-fried potato skins, choice of salads & grills. cc All ££

### Cunard Hotel Bristol

Berkeley St, W1 (493 8282). Daily 12.30-2.30pm, 6.30-10.30pm.

Murals, pink linen & two huge chandeliers establish the ambience for chef Alexander's ambitious & expensive cuisine. cc All £££

### L'Etoile

30 Charlotte St, W1 (636 7189). Mon-Fri 12.30-2.30pm, 6.30-10pm.

Small, busy & often crowded, this long-established French restaurant maintains a deserved reputation. cc AmEx, DC £££

### Gaylord

79 Mortimer St, W1 (580 3615). Mon-Sat 12.30-3pm, 6-11.30pm, Sun 6-11pm.

Reliable & spacious restaurant offering northern Indian specialities near Oxford Circus. cc All ££

### Golden Duck

6 Hollywood Rd, SW10 (352 3500). Sat, Sun 1-3pm, daily 7-11pm.

Peking cuisine strong on dumplings, & duck with pancakes. Also a south-west China menu of Szechuan & Hunan dishes. Hot towels between courses. cc AmEx, Bc, DC ££

### Langan's Bistro

26 Devonshire St, W1 (935 4531). Mon-Fri 12.30-2pm, Mon-Sat 7-11.30pm.

The original & cheapest of Peter Langan's restaurants has a false ceiling of open umbrellas, walls crowded with prints & photographs, affable service &, most important, good & inventive French cuisine. cc None ££

### Lee Ho Fook

15-16 Gerrard St, W1 (734 8929); also at 5-6 New College Parade, NW3 (722 9552) & 4 Macclesfield St, W1 (437 3474). Daily noon-11.30pm.

Perfect for small parties & family gatherings. If you book ahead, in person, you can fix the menu & price per person with the manager over a cup of green tea. cc All ££

### Manzi's

1 Leicester St, WC2 (734 0224). Mon-Sat noon-2.15pm (Sat lunch downstairs only), 5.30pm-11.30pm, Sun 6-10.30pm.

A nautical flavour to this fish place. Crowded & bustling in the main dining room; the Cabin Room upstairs carries lifebelts but there is no sign of the place sinking. cc All ££

### Meridiana

169 Fulham Rd, SW3 (589 8815). Daily 12.30-3pm, 7pm-midnight.

Trendy Italian in Fulham Road with a first-floor terrace overlooking the traffic. Good pasta & fish & a charcoal grill. cc All ££

### Mon Plaisir

21 Monmouth St, WC2 (836 7243). Mon-Fri noon-2pm, 6-11pm.

French bustle in intimate & small premises. Good daily specials & large cheeseboard. Avoid draughty tables by the door. cc None ££

### Ninety Park Lane

Grosvenor House Hotel, Park Lane, W1 (499 6363). Mon-Fri 12.30-3.30pm, 7.30-11.15pm, Sat 7.30-11.30pm.

Celebrate in great comfort with memorable French cuisine from the young English chef, Vaughan Archer. cc All £££

### Pizza Express

10 Dean St, W1 (437 9595); 11 Knightsbridge, SW1 (235 5550); 15 Gloucester Rd, SW7 (584 9078) & 21 other branches. Daily 11am-midnight.

Delicious pizzas composed before your eyes. Fast, friendly, efficient service. Evening jazz (Dean St, Tues-Sun; Pizza on the Park, Knightsbridge, Mon-Sat) & disco (Gloucester Rd, daily). cc None £

### The Ritz

Piccadilly, W1 (493 8181). Daily 12.30-2pm, 6.30-11pm.

Michael Quinn, head chef, offers various options at lunch: a starter & dessert or two starters for £10.50; a starter & main course for £13; or three courses for £16; a four-course surprise dinner, different each day, costs £21.50. Cabaret on Wed for £7.50 cover charge plus cost of a meal or drink. The dining room is one of the most spacious & luxurious in London. cc All £££

### Running Blue

72 Wilton Rd, SW1 (828 8970). Daily noon-2.30pm, 6pm-midnight.

Above average cocktail & hamburger joint near Victoria Station, with Beluga caviar somewhat incongruously on the menu. cc All £

### Savoy River Room

Strand, WC2 (836 4343). Daily 12.30-2.30pm, Sun-Fri 7.30-11.30pm, Sat 6.30-11.30pm.

Hard to beat the smoked salmon, followed by beef from the trolley, at a table with a river view. cc All £££

### Thomas de Quincey

36 Tavistock St, WC2 (240 3773). Mon-Fri 12.30-2.30pm, 6-11.15pm, Sat 7-11.30pm.

Serge Favez provides complicated cuisine which delights the palate. Sorbets between courses & a fine wine list. cc All £££

### Tuttons

11 Russell St, WC2 (836 1167). Daily noon-11.30pm.

A handy place to recuperate in Covent Garden, serving a wide range of brasserie food almost around the clock. cc All £

### White Tower

1 Percy St, W1 (636 8141). Mon-Fri 12.30-2.30pm, 6.30-10.30pm.

London's original, plush & upmarket Greek restaurant, renowned for Aylesbury duckling & traditional ethnic specialities. Retsina available, also good French list. cc All £££

### Zen

Chelsea Cloisters, Sloane Ave, SW3 (589 1781). Mon-Fri noon-3pm, 6-11.30pm, Sat 11.30am-11.30pm, Sun noon-11pm.

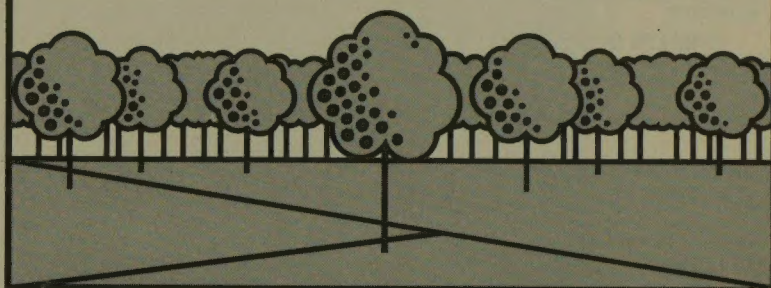
Air-conditioned Chinese with an extensive, well-prepared menu, & a grotto & waterfall near the entrance. cc All ££

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For reservations, call 01-937 8000, ext. 835, at the Royal Garden Hotel, Kensington High St., London. There is a car park beneath the hotel.

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## BRIEFING

## OUT OF TOWN ANGELA BIRD

PORTSMOUTH IS THE CENTRE for D-Day 40th anniversary celebrations this month, with a new museum (see p124) and organized visits to town, harbour and Normandy beaches on foot, by boat and Channel ferry (see p76). Gosport, Southampton and Weymouth also have D-Day events planned, and full details for all four towns are available from tourist offices.

□ Portsmouth has plenty of other attractions for summer visitors. The Tudor warship *Mary Rose*, still being sprayed with preservative, is open to view in the naval dockyard. An exhibition of artifacts retrieved opens near by on May 28. Also close at hand is Nelson's flagship, HMS *Victory*, where enthusiastic ratings tell lurid tales of life below decks at the Battle of Trafalgar and point out the lower floors painted red to lessen the horror of the spilt blood of wounded sailors. Take a ferry to Gosport to visit the submarine HMS *Alliance*, or a longer ferry ride across to the Isle of Wight, tantalizingly visible beyond the rusty Palmerston forts guarding the harbour entrance.

□ Many Cotswold towns grew rich on the medieval wool trade before the open sheep ranges went under the plough. The charming town of Chipping Campden has a Wool Week from June 1 to 11 with guided trails, sheep-shearing, spinning and a medieval market on June 9. In Northleach on June 9 and 10 a "fleece to felt" event attempts to transform wool into a felt poncho in less than 19 hours, involving shearing, carding and then felting the wool by trampling it underfoot. The following weekend, Jacob's and Cotswold Lion sheep are sheared by hand at the Smerrill Farm Museum, near Kemble. Copies of a Wool Trail are available from tourist offices in the area, leading to farm parks and museums and also to a working weaving mill in Filkins, near Lechlade (open Wednesday to Monday). The town of Cirencester holds a Wool Fortnight from June 30.

## EVENTS

June 1, 7.30pm. **Robert Dover's Games**. Traditional events like shin-kicking, tug-of-war & greasy pole; June 2, 1.45pm. **Scuttlebrook Wake**. Fancy dress parade, funfair, processions & dancing (see also introduction for Wool Week events). Chipping Campden, Glos.

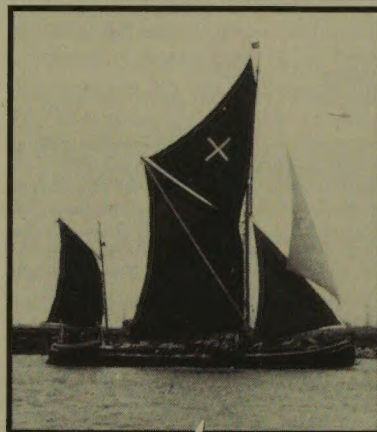
June 2-30. **Travelling & campaigning furniture 1790-1850**. Exhibition of civilian & military pieces, both practical & sophisticated, from beds, washstands & bidets to games tables & a folding bookcase. Manor House, Hitchin, Herts. Mon-Sat 9am-1pm, 2-5.30pm.

June 2-Sept. **Stately Homes Music Festival**. Classical concerts in elegant settings: June 2, **New London Consort** play Bach & Telemann. Hagley Hall, Stourbridge, W Midlands; June 8, **New London Consort** play Vivaldi & Handel. Luton Hoo, Luton, Beds; June 9, **London Harpsichord Ensemble**; Jennifer Bate, organ play Bach, Vivaldi & Corelli. Goodwood House, nr Chichester, W Sussex; June 15, **English Sinfonia**; Alan Schiller, piano play Mozart & Schubert. Nostell Priory, Wakefield, W Yorks; June 22, 24, **Chandos Baroque Players** play Handel & Purcell. Capes- thorne, Macclesfield, Cheshire; June 23, **Amaryllis Consort**; Robert Spencer, lute play Dowland & Byrd. Audley End House, Saffron Walden, Essex; June 29, **English Bach Festival Company** play Handel in an 18th-century diversissement. Kedleston Hall, Derby; June 30, **London Baroque Soloists** play Bach, Vivaldi & Leclair. Bowood House, Calne, Wilts. Full details from PO Box 1, St Albans, Herts (0727 37799, cc).

June 8-17. **International Festival of Embroidery**. Exhibition of contemporary & historical work & modern ecclesiastical embroidery; demonstrations & advice, embroidery & materials for sale. Clarendon Park, Salisbury, Wilts. Daily 10am-6pm, Sat until 8pm. £2, children £1.

June 8-24. **Aldeburgh Festival**. Music by Britten & others; performances by members of the English Chamber Orchestra, City of Birmingham Symphony Orchestra, Julian Bream & the Grime- thorpe Colliery Band. Box office, Aldeburgh Foundation, High St, Aldeburgh, Suffolk (072885 3543, cc). June 8 & 18. Direct rail & coach trans- port from Liverpool St station to Snape. £35 (first class) or £20 including admission to the evening performance.

June 8-July 2. **York Festival & Mystery Plays**. Simon Ward as Christ & 200 local people perform the medieval cycle of plays from Eden to the Last



East Coast barges: sailing match begins at Gravesend on June 30.

Judgment among the ruins of St Mary's Abbey. Other events in this quadrennial festival include performances by the Choir of King's College Cambridge, the Hallé, Philharmonia & Royal Philharmonic Orchestras, Opera North & the Academy of St Martin-in-the Fields. Box office, 1 Museum St, York (0904 26421).

June 9-16, 2.30pm. **Ballet at Sutton Place**. The Royal Ballet School, director Merle Park, give public rehearsals & performances of solos, *pas de deux*, contemporary & folk dancing in the Garden Theatre. Sutton Place, nr Guildford, Surrey (0483 504455). £10 includes current exhibition on Jelli- coe's gardens & full high tea in the Long Gallery. Tickets must be booked in advance.

June 12-15, 7.45pm. **Baddesley Clinton Music Festival**. Performances by Michael Collins, clarinet, Kathryn Stott, piano in the Great Barn of a medieval moated manor house. Grounds open for picnics from 6pm. £6 from the Administrator, Baddesley Clinton, Knowle, Solihull, W Midlands (05643 3294). House open Wed-Sun & bank holi- days 2-6pm, Sat, Sun until 5pm. £1.40.

June 16, 11am-11pm. **Historical Pageant**. Victor- ian entertainment & costume, vintage cars, fire brigade display & a 45-minute skirmish by the 'Napoleonic Society. Opposite Royal Crescent, Bath, Avon.

June 16, 17, 2pm. **Rufford Revelry**. Open-air enter-

tainment of music, dancing & song. Bring a picnic to enjoy in the meadow. Rufford Old Hall, nr Ormskirk, Lancs. £2, children £1 from Mrs Ellis, 11 Watkin Rd, Clayton-le-Woods, Chorley, Lancs (02572 72808). House open Sat-Thurs 2-6pm. £1.30, garden only 50p.

June 17, 9am. **80 Years of Rolls-Royce on Wheels & Wing**. Display of cars from 1904 to the present & aircraft from the Spitfire to modern military jets. Duxford Airfield, Cambs. £2.50, OAPs & children £1.50, car & all occupants £8.

June 20, 21. **Carpet of Flowers**. Floral arrange- ments stretch the length of the nave, lying on a bed of green conifer branches in celebration of the feast of Corpus Christi; each side altar is decorated with flowers of different colour schemes. Arundel Cathedral, Arundel, W Sussex. Wed 9.30am-9pm, Thurs 11am-5pm.

June 20-July 8. **Open-Air Theatre**. This year's pro- ductions are *Measure for Measure*, *She Stoops to Conquer* & *The Yeoman of the Guard*; the final day has folk dancing at 2pm, music hall at 7.30pm. Polesden Lacey, nr Dorking, Surrey (31 57223). Wed-Fri 7.45pm, Sat 3pm & 7.45pm. £2-£4.50.

June 23, 2.30-6pm. **Boarstall Village Fête**. Dis- plays of crafts, dogs, steam engines & flowers in the grounds of Boarstall Tower, a 14th-century moated gate house. Tours of the tower with mag- nificent views from the roof, 40p; parachute drop by the Red Robins at 5pm. Boarstall Tower, nr Brill, Bucks. 30p, children free.

June 23-July 8. **Ludlow Festival**. Shakespeare's *A Midsummer Night's Dream* & Milton's *Comus* are performed in the castle ruins dominating this beautiful old market town; concerts of classical, jazz & brass band music; children's events; talks by P.D. James & Margaret Rule. Festival office, Castle House, Ludlow, Salop (0584 2150).

June 24, noon. **Dog Festival**. For 50p a class dogs can be entered in a variety of events for pedigree & non-pedigree animals; displays by Gundogs & sheepdogs; celebrity visit by the Dulux dog. The park also offers boating, wind-surfing, fishing, miniature steam railway, dairy museum & nature trails. Wellington Country Park, Stratfield Saye, Reading, Berks. £1.40, children 60p.

June 27-29, 2pm. **Shrub pruning demonstrations**. Experts from the Royal Horticultural Society show how to get the best out of your garden. RHS Garden, Wisley, nr Woking, Surrey. Admission to gardens £1.40, children 70p. Gardens open Mon-Sat 10am-7pm, Sun from 2pm.

June 27-July 8. **Open Air Theatre**. Maidenhead Drama Guild present *All's Well That Ends Well*; the Webber Douglas Academy perform *Much Ado About Nothing* on the grass stage. Cliveden, Taplow, Berks. Wed-Sun 7.30pm, Sat 2.30pm & 7.30pm. Tickets £2-£4 from C. Morgan, 8 Wyatts Close, Chorleywood, Herts.

June 30-July 1. **Blue Circle Challenge Match**. Graceful East Coast sailing barges compete over a 60 mile course. Start noon, Royal Pier Rd, Grave- send, Kent; finish Pin Mill, Suffolk.

## ROYALTY

June 5. **The Prince of Wales**, President, the Game Conservancy, visits the Conservancy's head- quarters. Fordingbridge, Hants.

June 6. **The Princess of Wales** opens the new fac- tory & headquarters of the Callard & Bowser Group. Waterton, S Glamorgan.

June 7. **The Prince of Wales**, Duke of Cornwall, President of the Royal Cornwall Agricultural Show, visits the show. Wadebridge, Cornwall.

June 11. **Princess Anne** opens the new Coastguard Maritime Rescue Sub-Centre. Brixham, Devon.

June 17. **The Queen** attends Centenary Displays of the National Light Horse Breeding Society, the Hackney Horse Society & the Cleveland Bay Horse Society. Smith's Lawn, Windsor, Berks.

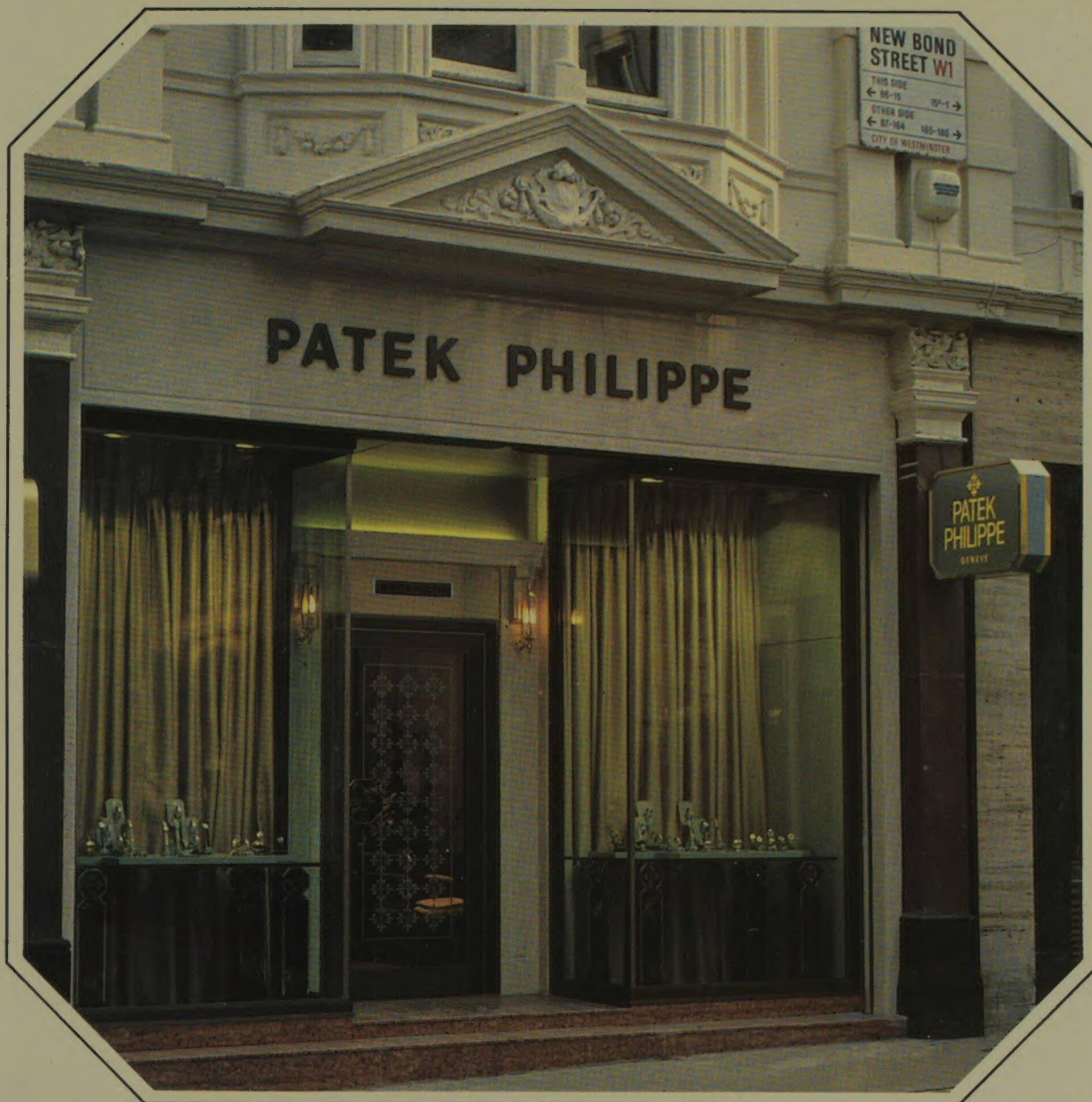
June 18. **The Queen** visits the Royal Highland Show to mark its bicentenary. Ingliston, Tayside.

June 19. **The Prince of Wales** visits the Accidents Investigation Branch of the Department of Trans- port & opens its new headquarters. Farnborough, Hants.

June 30. **Princess Anne**, President of the Save the Children Fund, attends the annual Princess Anne Award ceremony, followed by a branches rally. Leeds Castle, Kent.

An article on gardens to visit appears on p92.





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